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LITERATURE.

The Complete Works of George Herbert. In Three Volumes.

The Complete Poems of Christopher Harvey. Edited by the Rev. Alexander B. Grosart. (The Fuller Worthies Library, 1874.)

MR. GROSART'S sumptuous edition of George Herbert has obviously been in a special sense a labour of love; besides the "memorial introduction," which accompanies all his editions, there is an essay on Herbert's life and writings, and Walton's life is largely annotated; moreover, there are appendices giving what Walton says of Herbert elsewhere, and what Herbert's eldest brother, Lord Herbert of Cheshire, has to say of the whole family; and not only are there copious notes to all of Herbert's writings, but in the edition of Harvey the editor returns again to the charge with an interpretation of the poem "Jordan," which is difficult not so much in itself as because the connexion of the contents and title is obscure. Mr. Grosart complains, and with very much reason, that Herbert has never been properly edited; for instance, to go no further than the "Perirrhæterium," the received text since 1674 has been—

"Constancy knits the bones and makes us tower,"

which is a corruption of the reading of the original edition,

"Constancy knits the bones and makes us stowre,"

which is an old word analogous in sense to sturdy, and probably a parallel form of it, while both the MSS. read—

"Constancy knits the bones and makes us sowre,"

which last Mr. Grosart is the first to print: it is a clear case of *potior est lectio difficillima*, especially as "sowre" is rather a pet word of Herbert's. In the same poem it is obvious as soon as pointed out that when Herbert says

"A proud ignorance will lose his rest
Rather than show his cards."

"Rest" is a gambler's term for a special stake, as in the well-known phrase: "Here will I set up my rest;" but until pointed out it is not obvious, and Mr. Grosart has been the first editor to point it out. It would be curious if we could ascertain whether the same metaphor is not pursued in the beginning of the next stanza,

"If thou be master-gunner, spend not all
That thou canst speak at once; but husband it,"

especially if it should turn out that the phrase of "setting the rest" is itself a metaphor from the arquebus practice of the day. Any way, "master-gunner" is a difficult phrase, and it would have been an advantage to know if Mr. Grosart's reading throws any

light upon it. It is more curious that he should have missed the point of

"Were I an epicure, I could bate swearing,"

which means, of course, "if I had no more belief in providential judgments than an Epicurean;" not, "if like the Epicureans I placed the chief good in sensual enjoyment."

In general it may be said that exegesis is not the strong point of this very interesting edition, and it would be possible to point out several mistakes in the translations from the Latin and Greek works of Herbert, which otherwise are as enjoyable as such things can be, and catch the seventeenth century tone very happily. But the fact is that until our seventeenth century writers have been systematically studied for at least a century, we cannot fairly expect to have them completely edited; the standard by which we ought to try work like Mr. Grosart's is the standard of a fifteenth century edition of a classic, and tried by this standard Mr. Grosart's work deserves nothing but praise.

To begin with, he has brought a great deal of new material to light from the Williams MS., including several new English poems, one of which, "Even-Song," is worth extracting, as it has all Herbert's characteristic beauties, though perhaps not quite his deepest fervour:—

"The Day is spent and hath his will on mee;
I and y^e Sunn have runn our races:
I went y^e slower, yet more paces;
For I decay, not hee.

Lord, make Thou my loss up, and sett mee free,
That I, who cannot now by day
Look on his dazing brightness, may
Shine then more bright than hee.

If Thou defer this light, then shadow mee,
Least that the Night, earth's gloomy shade,
Fouling her nest, my earth invade,
As if shades knew not Thee.

But Thou art Light and Darkness both together,
If that be dark we cannot see,
The sunn is darker then a Tree,
And Thou more dark than either.

Yet Thou art not so dark since I know this,
But that my darknes may touch Thine,
And hope that may teach it to shine
Since Light Thy darknes is.

O lett my Soule, whose keyes I must deliver
Into the hands of senselesse dreams,
W^h know not Thee, suck in Thy beames,
And wake w^h Thee for ever."

There are two other pieces, "Love" and the "Holy Communion," which, though their literary charm is less, have a certain historical value as bearing on the course of Herbert's development. Beside these there are a collection of pointed and devout little poems entitled *Passio Discerpta*, and another called *Lucus*, and an earlier and independent text of most of the poems of the "Temple." Then, too, we have a biographical fact, not without importance, ascertained for the first time. Walton tells us that James gave Herbert a sinecure, which had been held by Sir Philip Sidney. Mr. Grosart has ascertained from papers preserved at Penshurst that this sinecure was the lay rectory of Whitford, to which Sidney was instituted (by his proctor) at the mature age of ten. This, of course, is a presumption of a kind in favour of Mr. Grosart's suggestion, that Herbert was still a layman in 1626, when Williams gave him the prebend

of Leighton Bromswold, which certainly would cut the knot which Walton vainly strove to untie. If Herbert was a layman this would explain why Walton could find no trace of his ordination; on the other hand, it is puzzling why, if he was still a layman, he was instituted to Bemerton with special facility, and had nothing to do but to provide himself with canonical clothes. Again, Mr. Grosart points out that Walton exaggerates the romance of Herbert's marriage, since the family of his father-in-law was so closely connected with that of his stepfather that it can hardly be believed that Herbert never saw his intended till three days before the marriage; and even if he had by accident missed seeing her till then, both parties must have felt as if they had known each other for a long time when they came to meet at last. On the whole, it is not unlikely that here, too, Walton was right in the matter of fact, because Herbert says that the country parson, if married, chooses his wife rather by the ear than by the eye, and with especial reference to her humility, upon which foundation a good husband can build up every other virtue; and it is natural to think that he is recommending to others a rule which he was glad to have followed himself. But though Mr. Grosart is probably over-sceptical in the matter both of the prebend and of the marriage, he has done very good service by insisting on the part of Herbert's life where Walton, though not uncandid, is remarkably discreet. He is the first serious critic who has given their due weight to the facts which Ellis summed up in the brutal epigram, that nature intended Herbert for a knight errant, but disappointed ambition made him a saint. Mr. Grosart's view is that Herbert was devout though proud, if not conceited, as a boy; that ambition led him astray almost as soon as he had entered at Cambridge, and made him consciously false to his true vocation and his higher self, and that the poems in the main belong to the time when he was painfully returning to his true life, either in his retreat in Kent, or after he had found peace in obedience at his country parsonage. This division is, as we shall see, too absolute, and hardly gives the conditions of the conflict quite accurately; but it is a merit to bring out clearly that Herbert's life was not homogeneous; that the courtly orator was a very different man both from the boy who went up to Cambridge glorying in the beauty of holiness, and the ethereal rector of Bemerton. According to Mr. Grosart, the poems might be compared to the flowers of the shore beyond the torrent; perhaps they might be compared to the stepping-stones on which he crossed it. The fact is, Herbert was an accomplished gentleman, of high spirit, weak constitution, uncertain health, and devout temper, whose mother, taking more account of the three last elements of the situation than of the first, determined that he should be a clergyman; and a clergyman he had to be, after a prolonged and half-hearted attempt that led to nothing, to establish himself as a courtier. There is no evidence whatever that he seriously thought of taking orders at any time between his appointment as public orator and the death of James I., though when he was a candidate for the

place he was naturally anxious to convince his family that he was not abandoning the career for which they intended him; in the same way even after his appointment he wrote to Andrewes in the tone of a proud man who had been advised to keep up a connexion that might be useful, and was at any rate creditable. The most we can fairly say of this period is, that he was willing to have two strings to his bow. Mr. Grosart dwells rather too much on some letters to his stepfather, begging for money to buy divinity. Herbert's allowance was limited; he abstained from real extravagance on principle, but his taste for dress was expensive, and he despised small economies on system; it is no wonder that he was constantly short of money, and when he had to apply for more it was quite natural that in perfect good faith he should lay stress on the item of his expenditure which he thought most creditable; and the letters fall before the date of his appointment as orator. There is no reason to suppose that the years when Herbert was mainly occupied with academical successes and attendance at court were years of conscious unfaithfulness to a higher calling, or of much inward conflict. The only conflict we have any reason to suspect from the poems or from Walton, is one caused either by his mother's persistent refusal to allow him to travel, or cut himself adrift from Cambridge, or by his own frequent ill-health and depression of spirits: the real conflict came later, when he saw that circumstances or Providence were against him, and that he should have to make up his mind to what he did not like.

Probably he was right in thinking, when the conflict was over, that he had found his true vocation. He had had considerable opportunities at Court, and, as we learn from Archdeacon Oley, his contemporaries had noticed that he did not make much of them. He had plenty of favour and reputation, but very little promotion: it is hardly fanciful to suppose that his inner life interfered with his outer, and that he was mistaken in thinking that he was strong enough to succeed in a Court career without really throwing himself into it. Mr. Grosart tells us that his letters on academical business do not compare favourably with those of his predecessor, Sir Francis Nethersole; the hyperbolic flattery is probably nothing but the misplaced ingenuity of a poet setting his imagination to coin an equivalent for the deference which his conscience does not refuse, and which he knows that the situation ought to inspire. The famous epigram on King James's works—

"Quid Vaticanam Bodleianamque obijcis hospes?
Unicus est nobis bibliotheca liber."

is, after all, a too poetical way of telling the British Solomon that Cambridge would be glad to have a library like Oxford. To Bacon, when he presented his works, Herbert ventured to be intelligible, and suggested that the old library was the work of a former chancellor, and that it would be an honour to Bacon's chancellorship if it could be superseded by a building as superior to that already there as Bacon's works were to his predecessor's. For the rest, King James was both a clever and a learned writer, and as Herbert was fully penetrated with the

sincere reverence which in that day was felt for the kingly office, it was natural to think and speak of James's works in a way that surprises us, as the dedication to the *Idylls of the King* will surprise posterity if royalty is as much depreciated in the next two hundred and fifty years as in the last. That Herbert did not suppress his real feelings out of courtliness, comes out very curiously in his oration on the return of Charles from Spain. He begins with a burst of gladness at his having come back safe and single; he ends with a passionate obtestation that England loves him too well to let him go again; the rest is a clever Ciceronian exercise intended to prove that his going and coming back was quite an heroic and princely feat. All Herbert's classical work is clever and spirited and grotesque and rather heartless; there is a certain feeling for the spirit of antique art, with little or no respect for its limits. With the exception of the "Passio Discerpta" and the "Lucus," and the reply to the "Anti-Tami-Cami-Categoria"—which, if Mr. Grosart will allow us to say so, possesses, though in a very inferior degree, the merits of the *Anti-Jacobin*—it consists of academical show pieces, though even here the piety of the writer cannot be wholly repressed: he seldom writes twice to a courtier without wishing him eternal glory.

It is unfortunate that for the most part Herbert's Latin works are easier to date than his English, for the contrast in tone is a temptation against which Mr. Grosart has hardly guarded sufficiently to put all the English works, or almost all, after the Latin. From internal evidence it would probably be safe to put the "Perirrhanterium" tolerably early: one might fancy that it is the code that Herbert drew up for his own guidance at Royston, as the "Country Parson" is the code he drew up for his guidance at Bemerton. At all events, precepts like this—

"Slight not the smallest losses, whether it be
In love or honour; take account of all:
Shine like the sunne in every corner; see
Whether thy stock of credit rise or fall."

are more likely to come from a man who is sitting down to a game that he has studied, than from a man who has risen from the table and drawn his stake, because he had conscientious scruples or was not satisfied with his cards. Even here the thorough other-worldliness which was probably the deepest obstacle to Herbert's secular success comes out very strongly in the final stanzas. Other works which it is natural to class with the "Perirrhanterium" are the collection of "Outlandish Proverbs," and the translation of Cornaro's *Art of Long Life*. There is nothing very characteristic in the first: they might have been selected by any accomplished student who wished to commence man of the world at second hand; perhaps the most remarkable are the warning against a Latine-bred woman, twice repeated; the observation that the wars of religion in France made a million of atheists and thirty thousand witches; and another, which looks more personal, that he who will live safely must not look too deeply into things. It is hardly too much to say that temperance was a hobby of Herbert's at all times, and probably he found something not uncongenial in the self-complacency of the fine old octogenarian,

who made the pardonable mistake of supposing that everybody would have a constitution like his own, if nobody did anything to over-tax the digestion. Perhaps the two most remarkable things in the "Country Parson" are the undoubting confidence with which a man who had failed in one career laid his plans for beginning another; and that a standard of conduct which hundreds of obscure clergy now surpass should have been thought superhuman at the time.

To return to the poems, it is clear from internal evidence (e.g. "the Forerunners," where Herbert says of his own white hairs, that they are the chalk-mark of the harbinger sent by death, who will soon take up his quarters with him), that they stretch over some considerable time of his life. Sometimes, as in the "Forerunners," he thinks of the loss of his power of devising conceits as a subject for consolation if not for regret, sometimes as almost a matter for thankfulness. This gives us a criterion for dating the figurative and fanciful poems early, though the criterion is not infallible, as no conceit can be quaintier than that of the "Forerunners" or "Aaron," which must date from the time when Herbert was in priest's orders. But perhaps we should be safe in putting things like "Prayer" and "Providence," and "Man's Medley"—perhaps, too, the "Posie" and the "Pulley"—among the earliest. In "Love Unknown," which is one of the latest, Herbert tells us that he offered his fruit from the first, before he gave his heart. The first poems on "Temper" and "Justice," may be early too, and "Submission" reads as if it was written when Herbert was still at Court, and vexed to see he was not getting on. Like most pious men, he began life with a quite sincere resolution to give up his own will to a higher, and like most pious men he had to give it up over again, when he found the two did not coincide.

Will not Mr. Grosart give us a popular edition of Herbert's poems in approximate chronological order, and perhaps his second thoughts upon their quaintnesses? It is rather tantalising to be referred to the taste of the age: Donne, Herbert, and the rest, are all very individual personal writers, who worked for themselves, not for the public. Is their over-ingenuity an expression and instrument of relief at the subsidence of over-wrought perplexities of feeling that found no rational outlet in life?

Of Christopher Harvey there is little to say, except that Mr. Grosart has proved that Christopher, and not Thomas, is the author of the *School of the Heart*, a series of Herbertesque exercises on a Dutch book of emblems, which record no graver crises than any man may experience who is given to feeling his spiritual pulse, and that the *Synagogue* has accompanied enough incorrect modern editions of the *Temple* to have a sort of right to accompany a correct one.

G. A. SIMCOX.

Histoire de la Guerre Civile en Amérique. Par M. le Comte de Paris. Vols. I. and II. (Paris: Michel Lévy Frères, 1874.)

FAITHFUL to the tradition of solid respectability with which the last three generations

of the Orleans family have invested their name, the Count of Paris has used his experience of certain episodes of the civil war in America, not, as might be expected from a young soldier after his first campaign, in a mere record of personal adventure, but as a peg for the compilation of a serious seven-volume history of the whole war. Of this work, the two first volumes, with an Atlas, are now published. So short a period has elapsed since the close of the struggle between North and South, that it would perhaps be too much to expect an impartial review of the causes which brought it on, and of its phases, military and political, from a native pen. Wonderful as has been the control which both parties have exercised over the passions called forth by four years of internecine strife, since the curtain fell on the last act of the drama, those passions were too deeply roused to be forgotten, at least until all the actors have passed away. The present and the next generation must probably content themselves with reading both sides of the question, and drawing conclusions for themselves, unless effectual assistance is afforded them by a foreigner. The Count of Paris had thus a great opportunity; but any hope that may be raised of dispassionate treatment of his subject, in its political aspect at least, will at once be dispelled by a perusal of the opening paragraph of his book:—

"Au commencement de l'année 1861, un de ces actes de violence que les ambitieux savent souvent déguiser sous des noms d'autant plus beaux que leurs motifs sont plus coupables, vint déchirer la république des Etats-Unis, et y allumer la guerre civile.

"Un coup d'état fut tenté contre la constitution de cette république par la puissante oligarchie qui régnait dans le Sud, et avait longtemps dominé dans les conseils de la nation. Le jour où la loi qui assure également à l'individu pauvre et isolé le respect de ses droits, et à la majorité la pleine jouissance du pouvoir politique, est violée par une fraction quelconque de la société, le despotisme est fondé, si cet attentat n'est sévèrement réprimé. Battus dans les élections présidentielles de 1860, les Etats du Sud voulurent ressaisir, par l'intimidation ou la force, l'influence qu'ils avaient exercée jusque-là au profit de l'esclavage, et tout en faisant sonner bien haut les mots d'indépendance et de liberté, ils foulèrent aux pieds un contrat sacré, dès que le scrutin national se prononça contre leur politique."

No apology is necessary for this extract, giving as it does the keynote to the tone which the Count of Paris adopts throughout in discussing every part of his subject which has the most remote bearing on politics. This complete inability to see in the Southern cause any fraction of reason or justice, anything better in the people who sacrificed their all in the struggle, than vulgar revolutionists swayed by a selfish oligarchy, or in their opponents aught but motives of exalted patriotism, appears at first sight marvellous in an educated foreigner. Though the Count of Paris cannot be expected to forget that he lost a throne by one revolution, he might remember that his grandfather gained it by another. On second thoughts, however, it is easy to see that thoroughgoing partisanship is a deduction that might be inferred from the author's position. It is impossible to suspect so exalted a personage of joining in a civil war in a foreign country from mere

"gaîté de cœur," and desire to flesh his maiden sword. A mere soldier of fortune might do so; but not the Count of Paris. Indeed, soldiers of fortune, who fight for the fun of the thing, are out of fashion now-a-days. Blind enthusiasm and profound sympathy for the cause espoused are expected from everyone who joins in other people's quarrels, whether as Carlist or Republican, Papal Zouave or Garibaldian franc-tireur. In the political part of his subject, therefore, the Count of Paris must be looked upon as an advocate, or an apologist, rather than an historian; and we therefore pass with pleasure to the more strictly military portions of his work.

The first book, occupying a third of the first volume, is devoted to a careful history of the American army. A study of this, the Count of Paris justly remarks, is absolutely necessary to the comprehension of the war. The volunteers of the eighteenth century, and of the war 1812-1815, in spite of the cohesion they obtained by a series of campaigns against regular troops, cannot be considered as having reached the rank of an organised army; and thus the real army of America only dates from the peace of 1815, and the establishment of the Military Academy at West Point.

Even in this comparatively remote period of his subject the writer never lets slip an opportunity of a sneer at the South. He goes out of his way to tell us that the Northern states, who were afterwards faithful to the Union, supplied more than three-fourths of the Army of Independence. In the absence of statistics of population this is obviously no foundation for an argument; but supposing this lukewarmness of the Southern states to have really existed, would not a candid historian rather see in it an indication that even then they felt that their own interests and those of the North were by no means identical?

The account which follows of the constitution of the American army and its campaigns between 1815 and 1861 is clearly told and interesting, though the author appears unaware that the military institutions he describes are but a reproduction of the British original even in its defects. The absence of a staff corps, the division of the duties of the Etat Major between the Quartermaster-General's and the Adjutant-General's departments, and the presence of three field-officers with each battalion, the last attributed to the exigencies of frontier warfare, are all characteristics of our own service; as is the denial to generals of power to punish commissioned officers without a court-martial, which seems to the author so destructive to discipline. The system of promotion is identical with that which prevailed in the army of the East India Company.

The next three chapters are devoted to the Mexican campaigns and the Indian wars, which latter are oddly characterised, perhaps with some faint idea of comparison with Algeria, as fulfilling "la plus belle mission du soldat." Equally singular is the reflection that a "just Providence," in bringing the white man to America to replace the red, brought at the same time the horse, whose aid enables a scanty remnant of the aborigines to prolong their resistance.

The second book, entitled "La Sécession," describes the actual outbreak of war, and includes a somewhat unnecessary chapter on slavery, and two very good ones on the raw material available as food for powder on either side. Here again we find the same inveterate prepossessions spoiling otherwise good work. The very excellences of the Confederate soldiers are attributed to moral defects, and the adherence of the Southern chiefs to the admitted maxim that to take the initiative in attack is often the best defence, is laid down to experience of the inferior tenacity of their men. On the other hand, the faults of the Federal volunteers, though by no means glossed over, are studiously dwelt on to enhance the merit of their ultimate success.

An elaborate sketch of the rivers and railways in the theatre of operations, which afforded to both sides such extraordinary facilities for carriage, and which, especially the former, so largely influenced the character of the war, occupies the next chapter and completes the introductory matter.

However partial a guide the Count of Paris may appear in matters of opinion, in matters of fact, as might be expected, his candour leaves little to be desired.

The earlier episodes of the war are far less interesting to the military student than the later campaigns, and this instalment of the history, extending to the spring of 1862, includes only events which, important as they appeared at the time, paled into insignificance in the light of the subsequent years. The series of blunders on both sides which resulted in the rout of Bull's Run is graphically told, and is followed by an account of the reorganisation of the Federal army under McClellan, and of the war material used by either party. This concludes the first volume.

The second opens with the Missouri campaign, mainly remarkable for the first appearance of Grant as a general in the half success of Belmont. Of still less consequence were the series of indecisive skirmishes in Kentucky which closed the military operations of 1861. In the meantime McClellan, having spent three months in organising the Army of the Potomac, had found his feeble attempts at an advance checked by the sharp defeat inflicted on his right wing at Bull's Bluff. The Count of Paris does not hesitate to criticise his old commander for the over-estimate of the number of his adversaries to which he ascribes his hesitation at this period. McClellan had 75,000 men disposable for an advance into Virginia, while Johnston could not have opposed him with more than 45,000.

The navy of the Union, as has been pointed out by Colonel Chesney, has rarely received credit for its share in bringing the war to a successful conclusion. Its condition on the breaking out of hostilities, the capture of Port Royal, and other minor events on the coast, serve, with an account of the Confederate privateers, the blockade runners, and the Trent affair, to fill the long chapter that concludes the third book.

The greater part of the fourth is taken up with the series of operations in the west which pushed back the Confederate line of defence to Memphis; and the most interest-

ing chapter of the present two volumes is undoubtedly that which recounts the bloody and indecisive two days' struggle at Shiloh or Pittsburgh Landing. Both in the story of the fight and his reflections on its effects the Count of Paris shows commendable impartiality. To the Confederate Generals, Sidney Johnston and Beauregard, he justly gives credit for the first recognition of the truth that the way to gain a solid victory is to attack and destroy the enemy's army, a lesson which was promptly taken to heart by the Federals. Before Shiloh both sides had limited their efforts to the attack and defence of numerous scattered positions, without any attempt to bring on a decisive action. Occasional errors in figures hardly, perhaps, amounting to misrepresentations, but always on the same side, are occasionally noticeable. At page 323 we are told that the Federal loss at Fort Donelson amounted to 1,500 men *hors de combat*, and the Confederate to 2,000. Two pages further on Grant's loss is stated at 2,041, and that of the Confederates at an equal figure. Again, it is hardly fair to include 4,500 Confederate cavalry in the attacking force at Shiloh, where from the nature of the ground cavalry was useless, while excluding the division of Grant's army, 7,000 strong, which lay at Crump's landing, only seven miles off, and actually arrived on the ground as well as a division of Buell's army before the close of the first day's fight.

Operations on the coasts during the first months of 1862 bring the volume to a close. Each is accompanied by admirably executed maps and plans of the sites of the various battles. Altogether, though there is much that is interesting and creditable in this first instalment of the Count of Paris' work, he cannot lay claim to be doing more than adding another to the Federal histories of the war.

O. B. ST. JOHN.

MAZDEISMUS REDIVIVUS.

Christianity and a Personal Devil. An Essay by Patrick Scott. (London: Basil Montague Pickering, 1874.)

THE continuous dismemberment of ancient orthodoxies in the present day offers at times strange phenomena, often of little importance in themselves, but so curious as to deserve attention from all who love to follow the fluctuations and capricious currents of religious opinion. While some vigorous minds, still under the charm and influence of the ancient dogmas, defend valiantly the whole edifice, although its walls are crumbling and green with age; others hold passionately to one particular point of the ancient belief, on which they take their stand, willing to abandon all the rest. One cares little about the Trinity, provided that the Atonement be preserved. Another talks like a Rationalist of the resurrection of the body, but sees no salvation for those who deny original sin; some entertain the hope of the final conversion and restoration of the damned, but forbid us to touch the supernatural inspiration of the Scriptures, for all, say they, is lost if you meddle with that.

This narrow field, in which the champions are constantly firing upon each other, is very

unfavourable to orthodoxies—we say orthodoxies, because they are many. In fact, such is the tendency of the age that it accepts eagerly all the concessions made to its rational exigencies, and listens without much interest to the arguments in favour of the particular doctrines which one after the other are brought forward as containing the very heart and marrow of religious faith. In this way all the principal points of the old Protestant orthodoxy have been defended, one by one, by special apologists against the assaults of criticism, without producing any sensible modification in the chances of the main battle in favour of the orthodox party.

It is impossible, generally speaking, to explain the motives which induce the advocates of some special points in the old orthodox religion to pronounce themselves in favour of one favourite dogma rather than another. The choice chiefly depends on individual subjective causes, such as would be called, in medical language, "the *idiosyncrasy* of the apologist." In other cases it often happens that, obliged to defend his favourite doctrine against arguments which were quite unknown to the old theologians, the advocate thinks it advisable to transform it and to introduce into it elements which would have made the old theologians start with horror; and as timid men when forced to face danger often surpass the bravest by their reckless daring, so some minds still bound in the chains of traditional doctrine allow themselves, while thinking that they are defending it, to take such hazardous leaps that they frighten even the most emancipated theologians.

We find a remarkable specimen of this double phenomenon in the book whose title we have placed at the head of this article. In the opinion of the author, Mr. Patrick Scott, the vital doctrine of Christianity is the recognition of a personal Devil. Beware of disputing this doctrine as against common sense, experience, and all healthy conceptions of God, of the world, and of humanity, or of simply ignoring it as indifferent. Mr. Patrick Scott clings, with every fibre in his being, to his dear personal Devil. Without the Devil there can be no more sanctification, no more internal peace, no assurance of salvation, no Bible, no Christianity, no anything. Pius IX. is not more infatuated with his infallibility, Dr. Cumming with the approach of the Millennium, a ritualistic clergyman with his candles and embroidered chasubles, a Catholic nun with the adoration of the Sacred Heart, or a Mormon with polygamy, than Mr. Patrick Scott with his personal Devil. It is his fixed idea, his hobby. I might almost say that he is in love with it, so valiant is he against all who tarnish the glory or diminish the greatness of his favourite.

But there is more to come. An idea which has not been proclaimed by any defender of his Infernal Majesty for centuries, and which will certainly shock all who still believe in his personal existence—for it is equally revolutionary, anti-biblical, and, we may add, anti-divine—a heresy against which all the anti-gnostic fathers fulminate their anathemas—this idea is accepted by Mr. Patrick Scott with cheerful alacrity and

without disguise. He owns that his faith in Satan would be vacillating if he continued to imagine him in conformity with the generally received opinion—that is to say, as a rebellious *created* being, turned out of Heaven as a punishment for his pride, plunged into the abyss with his accomplices, and able, in consequence of the Divine permission, to torment men with his malice throughout their lives. It seems to him that if we take this view, Satan would accuse the Deity of being Himself the author of evil, and consequently of gross injustice in punishing sins that He Himself had caused. According to Mr. Patrick Scott, Satan is an *uncreated* being, possessing great powers independently of the Divine will, and interfering with the world in order to corrupt and turn it aside from the purposes of the Supreme wisdom. The history of humanity, especially that of its moral and religious development, is above all others that of the struggle between two *uncreated* powers. The incarnation and the redemption derive their necessity from the conflict between these two great powers, and our only ground of confidence amidst the terrors which the thought of being ourselves the stake in such a terrible duel must inspire in us, is that there is good reason for believing that the power of God is in reality greater than that of Satan, and that in the long run the latter will be conquered. Mr. Patrick Scott cherishes, with a complacency which does honour to his charitable feelings, the hope that all the vassals, small and great, of the infernal power, whose fault chiefly consisted in having deserted the service of their legitimate sovereign to enrol themselves in the army of the Prince of Evil, will, in the end, experience the effects of the Divine mercy, and return to the sovereign whom they ought never to have denied. This book, therefore, which at first sight seemed written for the purpose of vindicating a much-contested orthodox doctrine, and of avenging the innumerable insults which it receives every day, gradually resolves itself into a nest of heresies.

There is a proverb which says that "Hell is paved with good intentions." I much fear that Mr. Patrick Scott's book may be one of these paving-stones. No doubt it is full of good intentions; but, as the honest writer considers the disbelief in a personal Devil as a more pernicious heresy than any other, and likely to increase the number of diabolical agents, it is much to be feared that his apology will consign many souls to perdition. If we must choose between the negation of a personal devil and the affirmation of an uncreated devil, our hesitation will not be long. For this theory is as contrary to the Bible as it is to reason; it is evidently the dualistic theory which asserts the power of God, the absolute Being, to be limited by another power originally and essentially independent of His own. We all know that the Bible is profoundly and rigorously monotheistic, and philosophy insists upon the Unity of the First Cause as its most incontrovertible postulate.

We will not follow Mr. Patrick Scott through all the details of his argument. We have mentioned the characteristic thesis,

and this is enough.* The ultimate result for us and all who like ourselves are revolted by the idea of a personal Devil, while maintaining firmly the belief in God who is the Author of all life, without whose will nothing exists, is that we have a perfect right to sustain that the traditionary devil, the rebellious archangel, the great hunter of souls in the presence of the Eternal Being, is as inadmissible from the point of view of an enlightened religious faith as it is from that of philosophical reason. These reflections do not prevent our being somewhat startled at the sight of this earnest, thoroughly convinced man—a great believer in the authority of the Scriptures, and thoroughly orthodox in intention—who, in the hope of raising an impenetrable defence round his favourite dogma, can think of no better means than to adopt blindly a monstrous heresy. Without intending to exaggerate the importance of this phenomenon, it may be regarded as one of the signs of the times, for it is one

* As, however, Mr. Patrick Scott has taken as his starting-point the paper published by me, and translated into English under the title of *The Devil; his Origin, Greatness, and Decadence* (London: Williams and Norgate, 1871), I may be permitted to notice some of his refutations. He seems to have read this historical essay superficially. For instance, he attributes to me an interpretation of the First Epistle of St. Peter, chap. v. verse 8, which is by no means indefensible, but which is not mine, and belongs to the translator in his prefatory notes. In another place he charges me with saying that Jesus, when He spoke of the Devil, accommodated Himself to popular notions which He knew to be false. I never said anything of the kind, but simply that the doctrine of Jesus, in its principles and direct applications, tended to relegate the idea of Satan to the domain of symbols, and thus to deliver the religious conscience from the burden of the belief in a personal Devil. In another place I am accused of committing the enormity of asserting that the belief in a personal Devil diminishes the sense of individual responsibility. "That is," replies Mr. Patrick Scott (p. 99), "if a friend should tempt me to commit murder or any other crime, he will suffer for it and not I." I suppose, however, that in such a case a jury of just men would share the guilt between the tempter and myself. I have besides had the simplicity to think that, if one believes in the personal Devil, one must also believe in sorcery; and, as sorcery is now exploded, the belief in the Devil is likewise rejected as untrue. In my turn, I ask my adversary on what ground he denies the possibility of sorcery. However he may interpret the Bible, it admits the existence of sorcerers (Exodus xxii. 18; 1 Samuel xxviii. 7; Acts xii. 9, xiii. 8; Rev. xiii. 13-15, &c.); and in truth, if one believes in the personal existence of Satan and in his constant intervention in human affairs, there is not a single valid reason for denying that he may specially reveal himself to men who desire to serve him, and may bestow supernatural powers upon them; one may even assert that if he exists he can, and if he can, he will do so.

I may add that Mr. Patrick Scott has generally understood neither the premises nor the tendency of my essay. A stranger evidently to biblical criticism, his notions on the dogmatic authority of the sacred books are very different from those with which I began to sketch the history of Satan, making use of the Scriptures just as one does of other ancient historical documents. Nor does he feel the force of the argument, which, in the name of the philosophy of history, one has a right to oppose to a dogma which one can trace from its source through its development to its decline, while showing the logical connexion which has led the human mind by degrees from the one to the other. These are the means by which one discovers whether a doctrine is still living and fruitful, or whether it has accomplished its term, is exhausted and at the point of death. After having long made the world tremble before him, Satan has nothing more to say for himself, but is gradually disappearing below the horizon.

among the many facts which attest the discomfiture of the orthodox party. It is no longer a dismemberment but a dissolution.

The strange thing is that Mr. Patrick Scott has never asked himself, when endeavouring to found this belief in the Devil, in what degree his dualism would interfere with the belief in God. For instance, how will he satisfy with such a thesis those minds which seek for their chief support and consolation in the almighty power of God the Father? It is evident that this hope which "shall not be confounded" rests not only on the love but on the omnipotence of Him on whom it is grounded. Perfect faith in God requires the conviction that no being, no power in Heaven or Earth, can escape from His supreme authority, that all existence, that of Satan himself, if he exists, flows from His absolute existence. If, on the contrary, I am to admit that the universe is the joint work and the theatre of two uncreate and hostile powers, you will in vain tell me that One is more powerful than the other, and that consequently that One will gain the final victory: I am by no means reassured by your assertion. I see that in truth the efforts of the spirit of evil have from the very beginning been crowned with splendid success, and that he has tormented the human race from its origin, and that in spite of the redemption his influence has scarcely diminished; I anxiously ask myself, therefore, what warrant there is for believing in the final triumph of the principle of good? Even the promises in the Bible cannot subdue my fears, for on this theory they emanate from the rival of Satan, and every general promises victory to his soldiers, without these promises preventing them from being beaten. Mr. Patrick Scott's serenity is not in the least disturbed by his own assertions; but when I examine his grounds for security, involuntarily I recollect the question addressed by M^{me}. de Luçay to her husband when he answered for the irreproachable conduct of M^{me}. de Maintenon, even when she was young and beautiful, the wife of the cripple Scarron, and intimately acquainted with Ninon de l'Enclos: "How is it then, Sir, that you are so sure of that?"

One black spot, however, disturbs the tranquillity of Mr. Patrick Scott: it is lest he should be accused of Manicheism, and he struggles to show that if like Mani he recognises two uncreate and antagonistic powers, there are radical differences between his doctrine and that of the Persian Magian. We will not dispute this point with the advocate of the uncreated Devil; that he is not a Manichean we are willing to concede, and we will give him his certificate to that effect. But with the same impartiality we declare to him that he is a downright Mazdeist, and that his pretended Christian theory is nothing but Mazdeism slightly tinged with Christianity. If he became a disciple of Zoroaster, he would have little to change in the essential features of his system. While he imagines that he is submitting with docility to the doctrines taught in the Bible, he has succeeded in inserting the Zend Avesta in our Scriptures. Let our readers be the judges. In Mazdeism, Ahura Mazda (Ormuzd) created the world and mankind, but Ahriman

(uncreate like himself) has corrupted the work of the benevolent Deity, seduced the first human couple under the form of a serpent, and never ceases disputing with Ormuzd the empire over the human soul and will. This is not, as in the Jewish and Christian traditions, a limited evil power, governed by an all-powerful will, which could at any time destroy it if he thought fit; but a power independent in its origin, and able to endanger the rival power. Mazdeism affirms, indeed, that in the long run the strength of Ormuzd will overpower that of Ahriman, that good will triumph over evil, that a great final purification will cleanse the world from all stain, and that Ahriman, seeing all his slaves torn from him, will submit himself to the dominion of his brother Ormuzd. I ask Mr. Scott what essential difference is there between his principles and those of Mazdeism? Mazdeism possessed its redemption, its Saviour, its last judgment, and all its morality consisted, like that of Mr. Scott, in this maxim, "Remain the faithful servant of Ormuzd, resist with all thy strength the seductions of Ahriman." The names alone are changed. Tertullian said that Satan was the "ape of God." Mr. Patrick Scott makes him His brother.

To sum up, this book will not add a single recruit to the belief in the Devil; but Protestantism may henceforth boast of numbering a Mazdeist in its ranks. The phenomenon in our day is so strange as to deserve a notice in the ACADEMY.

ALBERT RÉVILLE.

History of the Infirmary and Chapel of the Hospital and College of St. John the Evangelist at Cambridge. By C. C. Babington, M.A., F.R.S., F.S.A. (London: George Bell & Sons, 1874.)

In the twelfth century, and some decades at least before the University era, there existed at Cambridge an institution known as the Hospital of St. John the Evangelist. It was at first nothing more than a small wooden edifice for the reception of a few sick and infirm persons, but towards the close of the century it was placed under the management of a body of Augustinian canons, and a stone building with an oratory was erected. This erection probably sufficed for the requirements of the canons, but towards the latter part of the following century an attempt was made by Bishop Balham to render the foundation subservient to what was then quite a novel university conception, by introducing a body of secular scholars—that is, of students who were simply designed to recruit the ranks of the secular clergy. The new comers and the regulars at the Hospital quarrelled sadly, and the good bishop soon made up his mind that it would be better to remove the seculars to a separate foundation, and hence the commencement of the most ancient Cambridge college, that of St. Peter, with its rule borrowed from Merton College, Oxford. It was very probably in order to meet the increased demand for accommodation occasioned by the introduction of the seculars that a new chapel, a building distinct from the Hospital, was erected. But however this may

have been, it is certain that the old chapel of St. John's College, which has given place within the last few years to the present splendid structure, was originally an erection of the thirteenth century. Its earlier characteristics, it is true, had well-nigh disappeared in a series of alterations, especially those of 1514, when the Hospital had given place to a college; but when, a few years ago, the building was pulled down, these original features were brought to light. At the same time, also, a group of college rooms, familiarly known as "The Labyrinth," was removed, and these in turn disclosed a number of interesting details in what had formerly been the infirmary of the Hospital. Fortunately, before it was too late, the attention of Professor Cardale Babington and other highly competent investigators was directed to both buildings, and in the present volume the Professor has given us the results of their examination, together with a collection of photographs which preserve much that is interesting to the architect and the antiquarian. In the infirmary were discovered a series of early English lancet windows and a beautiful double *piscina*, since removed into the new chapel. In the chapel itself numerous features, principally belonging to the Early Decorated and Perpendicular styles, were exposed to view, which at the time when it was sought to adapt the building to college use had been materially altered, mostly, it would seem, for the worse. Of all these discoveries Professor Babington's volume supplies an exhaustive and interesting account, and a full description of the present new chapel gives completeness to the volume.

The new chapel, as is well known, is a gorgeous specimen of Early Decorated, the same style as that in which the old chapel was originally built, and in his introductory chapter Professor Babington endeavours to justify the seeming inconsistency involved in reverting to a style so long anterior to the age in which the college was founded. The most valid defence would perhaps be to suggest, that as there is good reason for supposing that the old chapel was originally built in order to meet the increased demands occasioned by the introduction of Bishop Balsham's secular scholars in 1280, and inasmuch as the college founded by Bishop Fisher in 1511 represented the ultimate triumph of the principle which his predecessor had sought to establish, there was a certain appropriateness in reverting to the style of the ancient structure. Professor Babington, however, goes much further than this, and argues that

"although the body existing under the present charter was founded by that charter on April 9, 1511, it is nevertheless as completely a continuation of the much older community which went by the name of the Hospital of St. John the Evangelist, as are our present municipal corporations of those which existed in the Middle Ages, for they have been several times dissolved and re-incorporated, yet their continuity is never disputed."

We much doubt whether the parallel he here institutes has any value; for while the ancient corporations when re-incorporated still professed to serve the same purposes as those for which they were first

instituted, in the case in question, when, in 1511, the Augustinian canons were compelled to make way for Bishop Fisher's scholars, the whole character and purpose of the institution was entirely changed. When, therefore, Professor Babington goes on to say that St. John's College was "a body endowed with the property and rights and burdened with most of the duties of its predecessor," he seems to write under some misapprehension with respect to the rule of the earlier foundation. The Augustinian canons, who took their rise about 1109, unlike the secular canons, were essentially a monastic body; so much so indeed that we find Penot, the historian of the order, in his *Historia Tripartita Ordinis Canoniorum Regularium* (I. 38, n. 4), asserting that it would be quite as correct to speak of them as monks. The houses of the order were subject to the rule of St. Augustine as prescribed by Innocent II. at the Lateran Council of 1139, and a comparison of this rule as given by Desnots in his *Canonicus Sæcularis et Regularis* (a rule which must be carefully distinguished from that of the earlier canons contained in the *Codez* of Miræus), with Bishop Fisher's statutes for St. John's of 1516, as edited by Professor Mayor, will show that there was the greatest dissimilarity. In fact, the college from the very first was an anti-monastic body; and almost from the time when Earl Harold founded his college at Waltham for secular canons—and not, as Mr. Freeman has so clearly pointed out in his *Norman Conquest*, for monks—there is to be discerned a struggle between the monasteries and friaries, on the one hand, and the secular clergy on the other, in connexion with the education of the times, which constitutes, perhaps, the most important and interesting feature in our early university history. Every college as it rose was a kind of challenge to the monastic foundations; a challenge first thrown out at the universities by the creation of Merton College at Oxford, with its famous *regula Mertonensis*—a rule as different from that of the regular canons as could well be. And just as the seculars and regulars at Cambridge in the thirteenth century found it impossible to get on together, so at Oxford in the fourteenth century we find them alternately expelling each other from Canterbury Hall. The dogged opposition with which Bishop Stanley endeavoured to frustrate the design of his stepmother, the Lady Margaret, after her death, in connexion with St. John's College, represents the monastic bigotry of his day in conflict with its enlightened liberalism as exemplified in men like Fisher, Shorton, Ashton, and Hornby, inspired by the genius of Erasmus. In arguing for a real continuity between the old Hospital and the new College, Professor Babington, indeed, seems scarcely aware how directly he is controverting Baker, the historian of the college, whom he frequently quotes:—

"And so," says this authority, "the old house, after much solicitation and much delay, after a long and tedious process at Rome, at Court, and at Ely . . . was at last dissolved and utterly extinguished, and falls a lasting monument to all future ages and to all charitable and religious foundations, not to neglect the rules or abuse the

institutions of their founders, lest they fall under the same fate."

But in fact it is no more correct to speak of St. John's College as a continuation of the Hospital, than to say that Jesus College was a continuation of the nunnery of St. Rhadegund. The relation of these two colleges to the communities which they displaced is totally different from that which Trinity College, for instance, bore to Michaelhouse, or even from that in which Christ's College stood to God's House, for in the latter case it is easy to discern a development of the original design, inasmuch as a foundation for students in the first branch of the *Trivium* was simply enlarged to one for the whole arts course of study.

While, therefore, gratefully acknowledging the service Professor Babington has rendered to St. John's in the care and ability with which he has illustrated an interesting chapter in its architectural history, we fear that the claim which he implicitly sets up on behalf of his college as the most ancient foundation in the university, is one which can scarcely be maintained.

J. BASS MULLINGER.

Tenures of Land and Customs of Manors, originally collected by Thomas Blount, and republished, with large Additions and Improvements, in 1784 and 1815. A New Edition, by W. Carew Hazlitt, of the Inner Temple, Barrister-at-Law. (London: Reeves & Turner, 1874.)

BLOUNT'S *Jocular Tenures*, originally published in 1679, has long been the standard work of reference for all those who are desirous of knowing what were the old feudal services in consideration of which the kings granted the lands to their barons. Though the statute of Charles II. abolishing the incidents of feudal tenures has done away with many of the old services, yet the exception in that Act reserving the honorary tenure of grand and petit serjeanty keeps alive even to the present day various obligations, which, if the holders of the lands that owe them were suddenly called upon to perform them, would most likely create the greatest consternation, not only to the tenant, but also to the lord. If, for example, the present holders of the three yard lands at Aylesbury granted to William de Aylesbury "by the serjeanty of finding straw for the bed of our Lord the King, and to straw his chamber, and by paying three eels to our Lord the King when he should come to Aylesbury in winter, and also finding for the King when he should come to Aylesbury in summer, straw for his bed, and moreover grass or rushes to strew his chamber, and also paying two green geese,"

were called upon to do this, we do not know who would be the most astonished, the tenant who rendered the straw and eels, or the Queen to whom they were rendered.

Mr. Hazlitt has, as he tells us, made certain changes in this book, arranged the contents alphabetically, revised the notes, corrected the errors, and added some hundred new articles. We wish Mr. Hazlitt had gone a little further, and endeavoured to classify the contents of the book. As it is, freehold and copyhold tenures, grand serjeanty and petit serjeanty, customs and traditions, are

all mixed up together, without any attempt at arrangement. A book that would show as nearly as possible how far the custom of primogeniture prevails in England, how far Borough English extends, what are the different manorial customs, what are left of the feudal services, would be a most valuable addition to the literature of our Land Laws.

We have endeavoured to classify the tenures given by Mr. Hazlitt under the letter A, and we find, speaking roughly, nine cases of grand serjeanty, ten of petit serjeanty, five copyhold, besides several tenures, such as knight service and castle guard, which were abolished by the statute of Charles II. If this had been done throughout the book, its usefulness would have been much increased. It would also have been an improvement to the book if Mr. Hazlitt had informed us which of the services due at the coronation of the King were claimed and allowed at the coronation of George IV. We find in several cases notices of those that were claimed and allowed at the coronations of James II. and George III., but no mention is made of that of George IV. These services in grand serjeanty, to do some act for the King at his coronation, are far more numerous than is commonly supposed: the popular idea is limited to that of the champion Dymock, as Lord of the Manor of Scrivelesby, in Lincolnshire, challenging, in the words of the herald's proclamation:—

"If any person of what degree soever, high or low, shall deny or gainsay our Sovereign Lord King of England, Scotland, France, and Ireland, Defender of the Faith, son and next heir to our Sovereign Lord the last King, deceased, to be right heir of the Imperial Crown of this realm of England, or that he ought not to enjoy the same, here is his Champion, who saith that he lieth and is a false traitor, being ready in person to combat with him, and in this quarrel will adventure his life against him on what day soever he shall be appointed."

But in addition to the Champion, there are various other landowners who claim to do certain acts at the coronation in respect of their lands. Thus the lord of the manor of Liston, in Essex, claims to make and place five wafers before the King as he sits at dinner on the day of his coronation, and to have the instruments of silver and other metals used as his fees. The Earl of Surrey claims as such to carry the second sword before the King. The Beauchamps, Earls of Warwick, claimed to bear the third sword before the King, and to be panterer at the coronation. Sir Hugh de Nevill held the Manor of Wethersfield, in Essex, by the service of setting the first dish at the King's right hand on the day of his coronation, and was to have the dish and towel for his fee. The lord of Winfrith, in Dorsetshire, holds by the service of giving water for the hands of the King on the day of his coronation, and is to have the bason and ewer for this service. The lord of the manor of Fingreth, in Essex, claims to be the Queen's Chamberlain on the day of the coronation, to have the Queen's bed and furniture, and the basins, &c., as his fee. The honour of Worksoy was held by the tenure of finding the King a right hand glove at his coronation, and supporting the King's right arm on that day as long as he

should hold his sceptre in his hand. The manor of Wymondley, in Hertfordshire, was held by the service of being the King's cup-bearer, and at the coronation dinner carrying the King his first draught of drink in a silver-gilt cup, which was the lord's fee for his service. The Lord Mayor of London claims, with twelve of the citizens, to assist the chief butler in the butlership, to serve the King with wine after dinner, and to have the cup the King drinks out of as their fee.

This list might be multiplied to an indefinite extent. Many of the services here mentioned have been claimed, but not allowed, and it is extremely doubtful which of them are now in existence; but it would be interesting to ascertain what lands in England are still held by the obligation of doing personal service to the King at his coronation. One curious point in the ideas of our forefathers is well illustrated by the tenures mentioned in this book—namely, that it was considered an honour to do any personal service for the King, however menial. The manor of East Ham in Essex was held by the tenure of being caterer of the King in his kitchen; the manor of Finchingfield by the service of turning the spit at the King's coronation; the manor of Bray, in Berkshire, by the service of serving our Lord the King with his boots (is this the origin of the Baron of Bradwardine's tenure, as narrated in *Waverley*?); the manor of Sherifield in Hampshire by being "*mariscallus de meretricibus*" (we give the original Latin not to shock our readers), and by the service of dismembering malefactors condemned, and of measuring the gallons and bushels in the King's household.

There is one other example given by Madox in his *Baronia Anglica*, not mentioned by Mr. Hazlitt, which to our mind would be the worst of all. John Baker held certain lands in Kent by the service of holding the King's head in the ship between Dover and Whitsand when he went over the sea there. Imagine the King's feelings if a tenant holding in grand serjeanty, armed at all points, on being called upon to do his service turned out to be a bad sailor!

The services in petit serjeanty and the copyhold customs are equally curious with those of grand serjeanty. In the last, the copyholds, we find customs that are relics of the old community of ownership of land at the time when individual property was the exception, not the rule. As we have stated, nothing would be more interesting or important than a classified list of English tenures. In this book Mr. Hazlitt had the opportunity of giving it us, and we regret exceedingly that he has not availed himself of it: he has only given us a revised edition of a standard work instead of a book that would have inseparably associated his name with the question of land tenure. This is still more noticeable from the fact that Mr. Hazlitt states that

"the general tenor and instruction of the book will be that our *ancient* landed gentry, in return for certain privileges and exemptions, acknowledged certain substantial obligations and duties; our *modern* landed gentry retain the privileges and exemptions, but the equivalents have fallen into desuetude. This constitutional anomaly has become

one of the questions of the day, and may at any moment start into a prominence only surprising to those who *won't* see."

Before bringing this charge against the modern landed gentry, it would have been as well if Mr. Hazlitt had told us what proportion of the substantial obligations and duties to which he refers have fallen into desuetude. We fancy, if he went into the matter carefully, he would find a far larger number of the honorary services as to the freeholds, and of the customary services as to the copyholds in existence, than he fancies; as to those that have become extinct, the Crown has been no loser. The incidents of feudal tenures were not abolished without ample compensation. The sum James I. asked in exchange for the surrender of these rights is greatly exceeded at the present day by almost every branch of the excise which in the reign of Charles II. Parliament granted in lieu of the substantial obligations to which Mr. Hazlitt refers.

J. W. WILLIS BUND.

A History of Advertising from the Earliest Times. By Henry Sampson. (London: Chatto & Windus, 1874.)

DR. JOHNSON and Mr. Puff were not of one mind with respect to advertising. They were agreed that it had risen to the dignity of a science; but while the former believed that it had in his day attained to perfection, the latter maintained that it could have been noway complete until the advertisers were taught by himself to inlay their phraseology with variegated chips of exotic metaphor. Standing at the distance of a century from these authorities, we see how far they were from understanding that, when they desecrated the portent, it was not yet even mewing its mighty youth, nor had begun to purge and unscale its sight at the fountain of heavenly radiance. But since their days the science has advanced so rapidly as to excite wonder that historians have hitherto thought it unworthy of notice. History has been so long talking of its dignity, and declaiming from its high cothurnus that it has ignored the truth that folly is an institution more lasting than the overgrowths of human nature which are its ordinary subjects; and that while governments, armies, churches, literatures, and systems of commerce are necessarily finite, error and stupidity are in their nature eternal. The gull's hornbook will never be out of print. That respectable capitalist M. Robert Macaire and his eminent friend M. de Saint-Bertrand will outlive judicial misfortunes and political persecutions. The Chevalier des Adrêts will, as of old, find the professions all before him where to choose; he will still set companies on foot with enormous advertisements, enormous placards, enormous promises, then realise the capital, pocket it, put the key in the door, and pass gaily through the Bankruptcy Court; still appear on 'Change, and cause the funds to fall by learning that the Queen of England has the whooping-cough, and that the cholera is at Paris: still negotiate bills of the Maison Bertrand, conduct matrimonial agencies, plead the causes of rogues, sell his facile pen, deal in prohibited wares: and will finally be drawn in his carriage by

a mob of enthusiastic admirers, receiving apotheosis for his political, literary and commercial integrity. Those who would write the story of puffery need not be moved thereto by indignation. The world loves to be told of its amiable weaknesses, and the place of the satirist is occupied by such genial chroniclers as Mr. Sampson or Cluvienus.

In the method of his book Mr. Sampson has taken a hint from the judge who, in recommending a wordy counsel to set his remarks in order, bade him not even despise alphabetical order. Mr. Sampson's arrangement is for a while chronological, but at last he wearies of this and abandons system altogether. Though professing to trace to their source both oral and documentary advertisements, he has scarcely succeeded in penetrating the mist which envelopes the origin of most institutions. He barely names the heralds of the heroic ages, messengers of gods and men and dear to Zeus himself; and he dismisses as lightly the criers of Rome, a race in such demand that their despised profession became respectable, and its members found place in the cushioned seats of the Equites, and were preferred in marriage to the leaders of law and letters. He gives a table of rude inscriptions found on the walls of Pompeii, but being doubtless warned by the researches of Mr. Pickwick among less ancient monuments, he does not attempt to decipher the greater part of them; and it is, therefore, reasonable to infer, we may note in passing, that his strictures on the Pompeian school-master who chalked on his garden-wall a false construction for which an English schoolboy would have been caned, are founded on a mistaken reading of the words. Passing in review the bellmen, wine-criers, and *sergents à verge* of the Middle Ages, we are brought to the period when the centre aisle of St. Paul's Cathedral was the market for cheapening ecclesiastics, and the place for affixing the advertisements of such persons as had a mind to serve in the nature of gentleman ushers, on the ground that they had little legs of purpose and a suit of their own; or of those who entertained the most gentlemanlike use of tobacco and were skilled in the tricks called the Cuban ebolition, euripus and whiff; or of others who were disconsolate for the loss of a little mayden childe of the age of thirty yeares and upwards. At last Houghton came. Houghton, it seems, is the father of modern advertising. He published a weekly paper in which he undertook personally to recommend his clients, or to set forth their needs as his own. At one time he wanted a complete young man that would wear livery and wait on a very valuable gentleman, but declined to be suited unless the young man could play on the flute. At another he demanded a genteel footman who could play on the violin; or a young man that could write a pretty good hand and go to market, who had had the small-pox, and could give security for his honesty. With Houghton the historical survey might end, but there are stray advertisements which by reason of their associations could fitly be placed in this category. In 1660 John Milton was modestly announcing the publication of a tractate on Free Commonwealths, while the King was

issuing a proclamation from Whitehall to recover a dog with a streak on its brest and tayl a little bobbed. In 1679 bills were posted for the apprehension of the men who assaulted John Dryden in Rose Street, Covent Garden. And in 1709 ladies were informed that if they had any particular stories of their acquaintance which they were willing privately to make public, they might send 'em by the penny post to Isaac Bickerstaff, Esq.

In the miscellaneous advertisements here collected the hand of the cynic and the humourist is sometimes visible. But he advertiseth best who loveth best all things both great and small, and who has a fund of fellow-feeling with burglars and thieves. Thus in 1798 a benevolent being presented his compliments to the gentlemen who had done him the honour of eating a couple of roasted chickens, drinking sundry tankards of ale, and three bottles of old Madeira at his house on a certain night, and after enumerating the tankards, table spoons and guineas to which they were welcome, merely asked them to restore a few loose papers which could be of no use to his friendly visitors. In the same spirit an American gentleman gave notice that if the person who took away his overcoat was influenced by the inclemency of the weather, the advertiser was satisfied: but if by commercial considerations, the advertiser was ready to negotiate for its return. How different from the malevolent disposition of the churl who wanted immediately, to enable him to leave his house in the plight and condition in which he found it, five hundred live rats, for which he would gladly pay 5*l.*, stipulating at the same time that the rats should be full-grown and no cripples. And how different, too, from the selfish ingenuity of the Ohio tradesman who undertook to supply Ministers of the Gospel with goods at cost price on the condition that they mentioned the fact to their congregations. But in brevity and grimness of humour all these must yield to the principal of Flushing Institute, who wrote shortly thus: "Dear Boys—Trouble begins September 15."

The advertisements relating to marriage, whether in the *ton* or city style, disclose many such curiosities as the application of a fair creature anxious to borrow money, who announced that the security might be very agreeable to a single gentleman of spirit. The registers purchased by Government in 1821 showed that certificates of marriage were often antedated to please the parents of the wedded couple, that persons were described as half-married because they said they were married enough, and that others were so described because they would pay no more than 3*s.* 6*d.* But none of the advertisements which we have quoted contain that largeness of promise which is the essence of the puff. "We do not live in an age of harmony," said Macaire aforementioned; "il faut du bruit, beaucoup de bruit." Here is a man undertaking to cure the maddest person in three months, a woman proclaiming herself the first and only person to have found out the nature of bugs, a surprising person who promises to change himself into a rattle, a dwarf no bigger than a tavern tobacco-pipe, a girl with a body of

different colours and admirable unusual growings-out: and here in the period of masquerades is Signor Rosario, who would teach the gentlefolk the behaviour proper for a devil, a courtesan, or any other character; and Ann Field, of Stoke Newington, well known for her ability in boxing in her own defence, who having been affronted by Mrs. Stokes, styled the English Championess, did fairly invite her to a trial of the best skill in boxing; and his sacred Majesty, King Charles II., who in 1664 declared it to be his royal will and purpose to continue the healing of his people for the evil during the month of May. Few of these could have understood the modesty of the makers of American Balsam, who advertised their wares with the motto, "No hair, no money."

These are fair samples of an industriously compiled book of quaint conceits. They are not remarkable for wit, nor do they show ingenuity of a high order; but they will doubtless afford reasonable amusement to the curious. That the collection would have been vastly improved by condensing the garrulous comments which accompany each advertisement, by omitting the diffuse circulars of betting-men, and supplying their room with extracts from other continental papers than recent numbers of the *Figaro*; and that the annals of quacks, jugglers, wizards, buffoons, lottery-office keepers, impostors, and empirics would have been embellished by reference to the distinguished French and Italian professors of puffery who were dead centuries before Mesmer and Cagliostro appeared, we are not disposed to deny. There is not a sound of the drums, flutes, fifes, hautbois, trumpets, and tambourines which dinned in the ears of the plumed cavaliers, farded ladies, soldiers with long rapiers, pages, lacqueys, dancers, marionnettes, pick-pockets, and beggars who formed the human tide surging through the alleys of the Foire St.-Germain, the cradle of modern advertisements. There is no mention of the deities who presided at the infant's birth. They were known to men as Barry, Orviétan, and Tabarin, and held their court on the Pont-Neuf at Paris. Here they established their pretentiously-ornamented stages, their violinists, clowns, and negro attendants, and hawked their ointments, balms, oils, extractions, quint-essences, distillations, and calcinations. Here the joyous Tabarin narrated the adventures of Captain Rodomont and the intrigues of the beautiful Isabelle, being dressed in roomy pantaloons, on his shoulders a riding-cloak, in his belt a wooden sword, round his neck a long gold chain, and on his head the fantastic hat which he kneaded like wax. Here assembled the tooth-drawers under the leadership of Thomas called the Great, who made his patient kneel on the ground, seized on his tooth, and raised man and tooth three times in the air with the strength, it is reported, of a bull. Here, beside the famous bronze horse, played those merry comedians of the street, Gaultier-Garguille, Gros-Guillaume, and Turlupin, rivalling the performances of the Hôtel de Bourgogne. Here the setting sun of ingenious charlatanism shed its last rays on the prologues, paradoxes, fancies, and pleasant imaginations of Jean Farine and Brus-cambille. And of all these worthies an

account should be rendered by the writer who professes to compile a complete history of advertising. WALTER MACLEANE.

CURRENT LITERATURE.

The Life of John Holland. By W. Hudson. (London: Longmans & Co.) This is rather a clumsy memorial of a man worth remembering; the compiler has been rather overwhelmed by the mass of materials put into his hands ready calendared. When a fact struck him as significant he put it down, however trivial; perhaps it was the best he could do, as he had no power of penetration and abstraction: when he thought anything irrelevant he has never managed to pass it over in silence. Still, when we have worked through the book we feel that we do know the man. Mr. Holland was the son of a maker of optical instruments, born at Sheffield Park in 1794; he lived till 1872. For a time he continued to help his father in his business, and gradually got literary work, beginning with the poet's corner of local papers, and after about twenty years of that, during the last seven of which he had filled James Montgomery's place as editor of the *Sheffield Iris*, he was made Curator of the collection of the Sheffield Philosophical and Literary Society. The post, which he held till his death, forty years after, made him feel independent, though latterly, when he was over seventy, some gentlemen of the neighbourhood subscribed to give him an annuity of 100*l.*, in case his infirmities should compel him to resign the appointment. Two of his volumes of verse reached a second edition; a manual of metallurgy which fills three volumes of Lardner's *Cyclopaedia* is favourably spoken of; he wrote a good deal of local history, both topographical and personal, that was well received; and he enjoyed life thoroughly and thankfully, and was held in honour among his own people. The only drawbacks to his happiness were that he had a very scanty education; that the first lady whom he wished to marry married some one else; that her sister to whom he transferred his affections died; that a nephew to whom he was attached was drowned; and that Sheffield got a little tired of him at last, and forgot to ask him to the last Outler's Feast he lived to see. We cannot count it a misfortune that he survived Montgomery, since he lived to write his memoirs in seven octavo volumes, and the loss was replaced by the really touching correspondence with Miss Collings, a lady who translated the Psalms into verse and saw something in the sky, she could not get astronomers to agree with her what, about which she opened a correspondence with Sir John Herschel. Holland wrote a book about all translators of Psalms in Great Britain, and so got into a correspondence with Miss Collings that was kept up on the most friendly terms for many years, though they never met but once, when Holland was already old. He ascribed his happiness to his having had the resolution to give up all desire of wealth and distinction; it may be questioned also whether his want of education was an unmixed misfortune. He had real tunefulness and endless fluency as a versifier, and though his verses look careless, he tried several metres to see which would suit his subject best. But intensity of feeling is a gift rarely given to a diligent and healthy man, who leads a pious and uneventful life of hard work, and perfection of form is only to be attained by an instinctive fastidiousness which literary training would doubtless have given to a man of Mr. Holland's intelligence; while the price might very likely have been that he would have ceased to write at all what it delighted him to write, and what many read with an entirely innocent pleasure. It is to be hoped, though hardly expected, that Mr. Hudson's painstaking volume may be the occasion of thirty or forty pages which will live. If Mr. Arnold should ever desire to write a palinode in honour of "Provincialism," Mr. Holland would furnish him with a capital text.

Darkness and Dawn. A Russian Tale. By Annie Grant. Two volumes. (London: Hurst & Blackett.) The pictures of South Russian life drawn by the author of *Darkness and Dawn* are by no means unattractive, and a good deal of information may be gleaned from her pages with respect to the costumes of the peasantry, the conversational powers of the servants, and the characteristic features of the landscape in that part of Russia in which the scene of the story is laid. A note-book which was intended to supply the foundation for a book of travels has perhaps been turned to account for the purpose of furnishing a romance with "local colour." Moreover, the ladies who are brought upon the stage appear to have been, to some extent, sketched from life. But the heroes are a little unreal. The leading figure is a serf "with the head of an Alcibiades," whose marriage with the enthusiastic though strictly-educated heroine naturally places her in a position of discomfort and peril, from which nothing but the emancipation is capable of delivering her. The story is not so dramatic as *Oulita*, nor so forcible as *The White Slave*, but it is not devoid of interest, and it serves to point the moral that no young lady ought to marry a man, however handsome, without obtaining from him satisfactory information as to his social position.

The Maid of Orleans. By G. H. Calvert. (New York: Putnam.) Perfectly tame, polished, and wooden: there is a monk (of Luther's order) who is in love with Jane, and the Bishop of Winchester and the Duke of Bedford plot her death, as if they did not honestly believe her to be a witch.

PAYNE'S Select Poetry for Children. (London: Lockwood & Co.) The eighteenth edition of this deservedly popular collection has been enlarged by well-chosen specimens from Tennyson and the Brownings, and other recent poets. Has Blake been found too childlike for real children? It is a pity that Mary Lamb's "Mock Hero" should be still assigned to Mrs. Leicester. Was the editor thinking of "Mrs. Leicester's School"?

The Retreat and other Poems. By P. Alford. (London: Simpkin, Marshall & Co.) "The Retreat" is a sort of metrical "Friends in Council," with all the humour and insight left out; the blank verse is related to the "Idylls of the King," as Hoole's *Tasso* to Pope's *Iliad*. The whole book is full of perfectly futile culture; almost the only fresh and genuine things are two little poems, "Nature and Duty" and "Duty and Nature," setting forth the shifting moods of a country parson; even these are commonplace.

Hymns and Sacred Lyrics. By Godfrey Thring. (London: H. S. King & Co.) Many of Mr. Thring's hymns have found some considerable acceptance in popular hymn-books. His models are for the most part the *Lyra Germanica* and the Ambrosian hymns: he is always clear, earnest and inoffensive, both in diction and metre, and now and then, as in "St. Thomas" and "Questioning," we come upon stanzas which are almost poetry; but the real value of such religious verse is that it shows us the points at which traditional beliefs are still able to strengthen themselves by striking fresh roots in men's spontaneous feelings.

Penelope and other Poems. By Allison Hughes. (H. S. King & Co.) At present Allison Hughes is chiefly distinguished from scores of other cultivated writers of graceful and feeling verse by a predilection for the metrical effect of a long line, especially an anapaestic line followed by a shorter line in the same metre rhyming to it.

Mary Desmond and other Poems. By Nicholas Gannon. (Samuel Tinsley.) These poems have a "fatal fluency" about them. There is some poetical feeling, but it is so cumbered with a redundancy of words, that by the time it is pruned it is scarcely worth having. The first poem, "Mary Desmond," is a simple and pathetic Irish story of

the potato famine: had it been set in simple language, it could not have failed to touch us, but in many places it is wordy and stilted. There is some interesting Irish research in "Columba, the Dove of the Cell," but perhaps the best poems in the volume are "The Phookas' Revel," and "The Bridal of the Water King." Mr. Gannon does best when he keeps to Irish subjects.

The author of *Misplaced Love: a Tale of Love, Sin, Sorrow and Remorse* (Samuel Tinsley) hopes that the critic will accord to this work "sufficient merit to enable him to occupy a place amongst our minor singers." We do not know what our minor singers would say to such company, but we do not think they would like it. At any rate they would tell the author of *Misplaced Love* that minor singing does not consist in wrong spelling or the omission of every letter that makes a word inconveniently long, as—

"The father pity, sorely tried,
And pray to God that he
May've grace sufficiently supplied
In all this misery.

Poor thing! poor thing! said Lady Grey
T'her waiting maid that night,
Oh! ne'er again to see I pray
So very sad a sight."

What is the meaning of

"Dappled herds depasturing in the vale"?

and of a picture that "beautifuller grew." And is this sort of verse likely to win the coveted place?—

"Her father then with trembling hand
A-patting her did say
Entreatingly with kind command,
'Oh! speak not thus, I pray.'

Or even this higher flight, which is as good as anything in the book, and says of Love:—

"As strong its power, as that which turns
The errant comet back;
As pure its fire as that which burns
Along that comet's track."

Brief Chronicles in Verse is a very unpretending collection of verses, chiefly political, by an elderly gentleman who thinks that the age of English poetry passed away with Pope, Byron, Scott, and Burns, and that this is the age of poetasters. What can criticism do after such an appeal as this?—

"Even poetasters in the starry crowd
May by good-nature sometimes be allowed,
Who little theme in little verse indite,
And give to little folk a mild delight.
For them, the critic may his shaft suspend
And smilingly their little work commend;
Bid them rejoice in their own orbit small,
And stroke them smoothly ere to sleep they fall."

By all means let the author rejoice as much as he can in "his own orbit small;" he has good cause to do so, when he can produce such verse as the following, and bravely print it—

"Rome beheld with gloating gaze,
Gloating gaze—gloating gaze—
Chanting peans in its praise,
Death's ally, the mitrailleuse.
Worthy of the cause it propped,
Cause it propped—cause it propped—
His prey the Papal Tiger dropped
When Valour mocked the mitrailleuse."

But the author can do better than this when he leaves politics alone and writes about Dalmeney, Hurstmonceux, and "the Ballad Singer."

EDITOR.

NOTES AND NEWS.

THE new edition of Professor Bosworth's quarto Anglo-Saxon Dictionary will be an entirely new book, rewritten from beginning to end, and with full quotations and translations of passages. Under the names of authors, as of Caedmon—and places, like Brunanburg, the Dictionary will contain short accounts of the writer and his works, and of

the positions of the battle-places, &c. The whole of the work is ready for the press, and is printed as far as possible.

MESSRS. MACMILLAN will publish before very long some collected papers of the late Dr. Anstie as "Contributions to the Study of Nervous Disorders, Alcoholism, and Heredity." They will be edited by Dr. Thomas Buzzard, "with some account of the lamented writer."

WE understand that Mr. Pater is to continue his short aesthetic studies of Shakspeare's Plays in the *Fortnightly*, the present month's one on *Measure for Measure* being the first of a series that will some day make a book.

H. R. H. PRINCE LEOPOLD has announced to Mr. Furnivall his intention of presenting to the members of the New Shakspeare Society the Parallel Text edition of the two first quartos of *Romeo and Juliet* which Mr. P. A. Daniel has edited for the Society.

DR. C. M. INGLEBY has generously presented a copy of his *Still Lion*—which is an attempt to found a science of interpretation of Shakspeare's text—to every member of the New Shakspeare Society, on the committee of which he is.

ONE of the most remarkable additions of historical interest made to the British Museum last year was the original manuscript of the Memoirs of Sir John Reresby, last Governor of York, and "Parliament man" for that city during the reigns of Charles II. and James II. The printed version of these memoirs turns out on comparison to be a mere paraphrase of the original, the plain matter-of-fact English of the long-headed Yorkshire baronet not having suited the taste of his unknown first editor. Moreover, at least one-half of the most interesting matter was never printed at all. This includes, besides new historical points, a long and curious account of the Reresby family for many generations, and abundant details of Sir John's own early life, education, and private relations with great families of the day. We understand that a literal and complete edition of these memoirs has been undertaken by Mr. J. J. Cartwright, of the Public Record Office, and will be brought out early next year.

WE understand that Mr. E. B. Nicholson, Librarian to the London Institution, is preparing new editions of Mandeville and Gower. The former, which may be looked for in 1875, will be illustrated with copious notes; the phraseology will remain unaltered, but the spelling will be sufficiently modernised to render Mandeville acceptable to general readers. Gower will also be annotated—for the first time; the text will be wholly reconstructed from an extensive collation of MSS.; and, besides the "Confessio Amantis," the edition will include the "Praise of Peace," at least one inedited English poem attributed to Gower, and his extant French poems.

M. VICTOR BONNET, the well-known French economist and contributor to the *Revue des Deux Mondes*, is preparing a second edition, with considerable additions and changes, of his work, *Le Crédit et les Finances*. The new edition is expected to appear at the end of the year.

IN his preface to his edition of Milton's *Poetical Works*, just published, Professor Masson informs us that Colonel Chester has discovered the burial register of the young physician Charles Diodati, the hero of the "Epitaphium Damonis." He was buried at St. Anne's, Blackfriars, August 27, 1638.

WE hear from the Rev. W. S. Lach Szymra, vicar of Newlyn St. Peter, Penzance, that a few truly Cornish words, and the Cornish numerals up to 20, still linger in the memories of a few of the old people of the labouring and lower middle-class in his parish. This parish is old St. Paul's, and in it is Mousehole, where lived Dolly Pentreath, according to tradition the last speaker of Cornish as her native language.

WE hear of a forthcoming treatise on the Language and Versification of a Contemporary and Rival of Shakspeare, Samuel Daniel. It is by a candidate for the degree of Doctor of Philosophy at Bonn. The more such books the better.

PROFESSOR DELIUS, during his holidays in Switzerland this summer, wrote a dissertation "On the Original Text of *King Lear*" for the next volume of the German Shakspeare Society. The Professor is now lecturing at Bonn on the History of English Literature five times a week, on Shakspeare's Life and Works twice a week, and on Dante's Life and Works twice a week.

PROFESSOR MASSON opened the session of the Edinburgh branch of the New Shakspeare Society on Thursday. The members of the Branch Society propose to study *As You Like It*, *King John*, and *Lear* this session, and to have readings, papers, notes and queries, &c.

MESSRS. LONGMANS announce for publication in November—Earl Russell's *Recollections and Suggestions of Public Life*; Mr. J. Gairdner's *Houses of Lancaster and York*; Mr. S. R. Gardiner's *History of England under the Duke of Buckingham and Charles the First*; Mr. Swinbourne's *Picture Logic*; *Christabelle: a Tale of Christmas*, by Aura; Mr. A. G. Butler's *Charles I.: a Tragedy*; A. K. H. B.'s *Landscapes, Churches, and Moralities*; Dr. Hartwig's *Aerial World*; the first part of Mr. J. Orchard Halliwell's *Illustrations of the Life of Shakspeare*; Mr. Proctor's *Transits of Venus*; and the second volume of *Hume's Essays*, edited by Messrs. Green and Grose.

PROFESSOR RUSKIN's next four lectures at Oxford will be on the School of Florence: Giotto, and his predecessors and successors. Mr. Ruskin's previous lectures have been on the Geology of the Alps, supporting the late Professor Forbes's view of a rending force producing cleavages, and against Professor Tyndall's of the gradual working of water and ice.

POEMS written in popular dialects can never be rendered successfully by translation into literary languages. They lose their flavour, their freshness, it may be, their quaintness, and one feels at once that they should never face the world in any but their native attire. Burns translated into classical French sounds absurd. Klaus Groth's Low German poems seem to evaporate under the hands of the translator, be he High German or English. In order to make them readable in England they should be translated into Scotch, or into any English dialect, although to do this successfully would probably require no less than a Burns. An experiment of this kind, and a successful one, has been made by a Swiss poet, August Corrodi, who, being a warm admirer of Burns, has translated some of his poems into exquisite Swiss German. Though the book was published four years ago, it has reached us but lately, the book-trade between London and Winterthur being evidently not of the briskest. We can recommend the little book to the admirers of Burns. Even without being intimately acquainted with Alemannic German, they will be amused to see, by comparing the original with the translation on opposite pages, how happily the homely Swiss dialect can be blended with the homely poetry of the Scotch ploughboy.

THE publication of the Report of the Commission upon the revenues of Oxford and Cambridge, coinciding as it did with the reassembling of their members, would appear to have already exercised a stimulating effect at the two Universities. Last week at the Cambridge Union Society a motion "That radical reform from without is undesirable for this University," was discussed for upwards of two hours, and ultimately carried by a narrow majority, the numbers being 98 to 73. At Oxford, if we are rightly informed, the Heads of Houses have already held a deliberative meeting, at the invitation of the Vice-Chancellor, and as a result of their deliberations have addressed a series of questions to the various colleges, of which the

following is the general purport:—Is your College disposed out of its endowments to subscribe money for augmenting the professoriate, and for general teaching purposes in the University? If so, what connexion would it desire to have established between itself and the professors whom it would support? Is your College disposed to subscribe towards other University purposes, such as for new schools, or for new buildings for the Bodleian Library? And finally, by what means could a common Board for the attainment of these objects be best formed?

ON October 29 was held, at the Institute of France, the annual meeting of the five Academies. The chair was taken by M. Bertrand, President of the Academy of Sciences, it being always given in rotation to the president of one of the five. M. Bertrand alluded to the illustrious members and foreign associates they had lost since last they assembled together: Elie de Beaumont, Guizot, Michelet, Beulé, Jules Janin, Gay, Quetelet, Dubois, Delarive, Agassiz, and Kaulbach. Papers were read "On the Disgrace and Fall of the Princesse des Ursins," by M. R. Saint-Hilaire; "On the Expressions of Light," by M. C. Blanc; "On Mirabeau and his Father," by M. de Loménie; and "A Poet at the Court of the Comneni," by M. Miller. The report was also read of the commission appointed to adjudge the gold medal (value 60*l.*) for the Volney prize, to the best work on Comparative Philology. Five were sent in for competition. The commission did not consider any one of them worthy of the prize, but awarded gratuities by way of encouragement to two of the competitors, MM. Joret and J. Halévy.

HERR DÜNTZER's recent contribution to the already colossal mass of Goethe literature with which the German press has been inundated for nearly half a century, has not thrown any new light on the obscure relations of the poet to his friend Charlotte von Stein. Düntzer's work claims to give a life-portrait of Mme. von Stein, and it was understood that he had been allowed free access to a large mass of letters in the possession of the Goethe family.

PROFESSOR FRIEDRICH has consented to go from Munich to Bern in order to give a course of lectures on Church history during the coming winter semester in the High School, and to give his help in the creation of the Old Catholic faculty of Theology which has been decided upon by the Bernese government. After the close of the semester he will return to Munich, and Dr. Hirschwälder, who has lived for the last two years at Munich, will make Bern his residence, having accepted the call to the professorship of (Catholic) Moral and Pastoral Theology. The report spread abroad that Professor Friedrich had accepted the appointment, but it seems that he is determined not to leave Munich.

PROFESSOR HUXLEY's discussion of "The Hypothesis that Animals are Automata and its History" in the *Fortnightly Review* is, of course, somewhat fuller than the published reports of his lecture. It opens with a rather pointed suggestion that if the importance of Descartes' contributions to scientific psychology have been overlooked during the last century, the responsibility for the fact rests with those who might have profited more by his suggestions if they had not been so forgetful of the obligations under which they already lay. On the problem itself Professor Huxley appears to hold what would be considered the common-sense view, that most of the movements and affections of animals are conscious in the same way as, though perhaps in a less degree, than those of men, but that they have no independent consciousness of their mental states as such; at the same time he aims at deflating Descartes for the paradoxical extreme to which his view was carried by insisting on the impossibility of attaining to anything more than a strong working probability on the other side. Mr. Grant

Duff's "Answer to Cassandra" is most full and argumentative in regard to the "religious rock," in the course of which he quotes a few lines written by Strauss on his deathbed which will be new to some readers:—

"Dem ich dieses sage
Weiss ich klage nicht,
Der ich dieses klage
Weiss ich zage nicht.
Nun heisst's bald verglimmen
Wie ein Licht verglimmt,
In die Luft verschwimmen
Wie ein Ton verschimmt.
Möge schwach wie immer,
Aber hell und rein,
Dieser letzte Schimmer
Dieser Ton nur sein."

The first part of the editor's discussion of Mr. Mill's *Essays on Religion* is mainly taken up with an analysis of that on Nature, regretting that Mr. Mill had not dealt with the "Nature of science" as well as with the Nature of theologians, and fearing that some of the positions which he has granted "are not at all unlikely to be the springs of a new and mischievous reaction towards supernaturalism." All the remaining articles are interesting on their different subjects, though Mr. Stanton does not succeed in putting the objections to Mr. Thornton's theory of the "wages-fund" very conclusively. On the other hand, he puts in a new and suggestive light the excuse to be made for miners or other operatives who avowedly combine to restrict the supply of the commodities they produce, in order to arrest the fall of prices consequent upon a glut in the market—always the result of the speculative over-production of the capitalist class.

THE *Contemporary* opens with a very interesting article (to be continued) by Professor Tyndall, "On the Atmosphere in relation to Fog-Signalling," being an account of experiments made off the South Foreland in the summer of 1873, to test the power of sound as compared with lights for coast signals. The first result was to show that the opinion which has prevailed since Dr. Derham's paper in the *Philosophical Transactions* for 1708, as to the effect of fog in deadening sound, is unfounded, and that while certain states of the atmosphere are more favourable than others to the transmission of particular sounds, the range of all alike varies—to a surprising extent—but in a manner which repeated experiments show to have nothing to do with the optical clearness of the atmosphere at the time. On different days the same sounds were sometimes audible to a distance of 13½ miles, sometimes inaudible at a distance of three. Humboldt's observations at the Falls of the Orinoco suggested at last an explanation which future experiments appeared fully to confirm. The obstacle to the passage of the sound is the non-homogeneous state of the atmosphere produced by invisible clouds or streams of vapour rising irregularly from the surface of the water under evaporation, the sound being deadened or wasted by the reflections which it endures at the limiting surfaces of the rarer and denser air. The most interesting verification of the hypothesis was afforded by the fact that listeners in front of the aerial clouds which intercepted the sound received back from its surface echoes of unmistakable clearness and intensity. The author concludes that the rolling of thunder may probably be ascribed to these air-echoes, instead of to cloud-echoes, as has been done hitherto. We should have been glad of some explanation of the fact that "the day of greatest acoustic transparency" was also the day of longest echoes, because the hypothesis as first stated would seem to point to the opposite result.

Mr. Arnold explains that all verbs denoting existence are derived from roots which mean to breathe or to grow; that consequently "Cogito ergo sum" must be translated "I think, therefore I breathe," which is too inconclusive in itself to be the founda-

tion of a system of metaphysical theism. Lord Lytton points out that the *bourgeois* Monarchy of 1830 failed because the *bourgeoisie* did not uphold the ideas of their order, as is shown by the subversive tone of all their favourite writers but Scribe. Julian Hawthorne has studied the "Environons of Dresden" sufficiently to find materials for much ingenious vituperation.

In the November number of the *Penn Monthly*, a Philadelphia periodical, there is a clear, perhaps a trustworthy, account of the Indian Question in the United States, based upon a report of Mr. Walker, the late head of the Indian Bureau. Apparently, there are 64,000 Indians who are always on the brink of hostilities, and the best and cheapest plan is to bribe them to be quiet, and let them die out. Of the 236,000 who are more or less amenable to authority, those who are already established on the "Indian territory" cause no anxiety; some are doing well, and the rest are not much in the way, but there are comparatively large tribes, like the Sioux, whose present reserves do not enable them to live by the chase, and are in the way of colonisation, so that they cannot be confined to their reserves, nor the whites excluded from them, while it would be a dangerous experiment to remove them to the Indian territory: the writer's conclusion is that they, too, must be fed and left to perish.

In the *Cornhill*, J. D. gives an account of the Warton brothers, the worthy but grotesque precursors of Romanticism, with a quotation from the younger, which is certainly an anticipation of Scott. F. S. T., under the title "Feudal China," gives a series of interesting excerpts from the Ch'un Ts'ew, ascribed to Confucius, with the supplementary annotations of Tso, which contain the annals of China from B.C. 721–463. Here is a specimen:—

"Three gallant warriors drove up to the camp of Tsin; the archer shot an arrow into the camp, the spearman entered, slew his man, and cut off his ear as a trophy, carried another bodily away, while the charioteer coolly dusted his horses and arranged the harness. The soldiers of Tsin could not stand this insolence, and their chariots were quickly in pursuit in two divisions. Yoh Peh, the archer, kept them in check by shooting horses and drivers right and left, until he had but one arrow left. At that moment a stag bounded up from the forest, and crossed right before his chariot. Yoh Peh shot the animal with his last arrow, and the spearman, Sheh Shuh, descended from the chariot, took up the venison, and politely offered it to the foremost pursuer, with the remark, 'It is out of season, but I venture to present this to feast your followers.' Pao Kwei, of Tsin, was struck by the cool gallantry of the deed, and stopped the pursuit; so the chariot returned in safety."

The article on "Don Quixote" is shrewd, but fragmentary, and shows, we might even say displays, more knowledge than it imparts.

In the *Gentleman's Magazine* S. R. Townshend Mayer gives an interesting series of personal recollections and other memorials of Barry Cornwall, principally referring to his pathetic and forlorn old age. The author of "Authors at Work" has a very well-arranged though not perfectly accurate selection of anecdotes on the *£ s. d.* of literature, bringing out very clearly that the system of patronage disguised or undisguised, which was inaugurated by Montague and died with him, was much better for authors than dependence on the London public, probably even better than their present dependence on a cosmopolitan public.

In *Macmillan*, A. S. Stapleton takes advantage of the Comte de Jarnac's article on Peel in the *Revue des Deux Mondes* to restate the grounds upon which strict and intelligent Tories will always condemn his memory: they are summed up in three words of Macaulay's, "Caution without foresight." There is an interesting anecdote of a portrait of Wellington in Peel's collection. Originally Lawrence had intended to paint him watch in hand waiting for the Prussians; but Wellington insisted on the watch being changed

into a telescope: he was only looking for them. The Dean of Westminster contributes a "Sacramental Hymn," fervent, sonorous, and not too ingeniously unsectarian. The Viscountess Strangford edits a translation of Brugsch's version of the most suggestive fairy tale of the Two Brothers. The Rev. John Earle discourses on an unnamed habit of language—using two forms where one would do—points out that it would tend to clearness in English if this habit were indulged in a particular class of genitive, so that we could say a "description of Carlyle's" for a description of which Carlyle is the author—and gives copious illustrations of the confusion caused by the purism which rejects such forms. Captain Burton commences a series of geological notes on Rome.

In *Fraser* Richard Jefferies has a very instructive and tantalising article on the labourer's daily life: all the details are obviously trustworthy within the author's observation—about how farmers sink into labourers, and how labourers live in cottages which are for the most part encroachments on the highways—but we are not told to which part of the country these observations imply. In the same number we are informed that the article in the July number entitled A "Professor Extraordinary," erroneously ascribed by the *New York Semi-Weekly Tribune* to Bayard Taylor, is by a lady with a right to the initials B. T.

In *Blackwood* we have a description of the rarely traversed passes which lead over the Himalaya to Thibet, under the title of "The Valley of the Shadow of Death;" and a splendid metrical parody of Professor Tyndall's Address at the British Association, and a less damaging attack on modern scientific materialism in prose.

NOTES OF TRAVEL.

It is perhaps not generally known that the Russian and German governments have selected Tehrân and Isfahân respectively as stations for observing the approaching Transit of Venus. The extraordinary purity of the atmosphere in Central Asia, in addition to political reasons in the case of Russia, has doubtless had much to do with the choice. But the main advantage possessed by the two cities we have named, is that English energy and capital, guided by the Government of India, have placed them in direct telegraphic communication with the observatories of Berlin and St. Petersburg. This, we need not add, will enable the astronomers to fix the longitudes of their observation stations with a correctness unattainable by any other means. So perfectly indeed can meridional distances be measured by the exchange of time-signals over the wire, that the *navants* employed by the American Government on the Coast Survey of the United States fixed the initial points of their topographical work by this means in preference to ordinary triangulation in a low-lying and densely wooded country.

It is difficult to understand why the scientific advisers of Her Majesty's Government should have omitted to take advantage of the Anglo-Indian Telegraph in selecting places of observation for the Transit, more especially as the scientific value of a chain of longitudes by telegraph between England and India has been more than once unsuccessfully urged on the Government of India by Colonel Walker, Superintendent of the Great Trigonometrical Survey. Fortunately, however, for the credit of English science, the officers of Engineers engaged on the construction of the Persian telegraph have not left to foreigners the task of proving the inaccuracy or the contrary of the longitude assumed as the basis of the Indian Survey. In 1870–71, Captains St. John and Pierson, with the co-operation of Captain Stiffe at Karachi, and Colonel Walker in London, completed a series of observations which showed a maximum error in the assumed longitude of the Madras observatory of twenty-four seconds of

arc, or less than half a mile. This satisfactory result formed the subject of a paper submitted by Colonel Walker to, if we remember rightly, the Royal Society.

But though individual exertion has in this case stopped a gap, we are about to see a blank in a proximate field filled up by a government whose interest in the matter can be nothing to that of our own. We learn from the current number of the *Geographical Review* and from other sources, that the Berlin Academy, aided by a handsome grant from the Prussian Treasury, is sending out a geographical and archaeological expedition to supplement the labours of their Transit party at Isfahan. Dr. Andreas, who will be in charge, expects to spend about three years in exploring Southern and South-western Persia.

It is no secret that the "Bureau Topographique" of Tiflis has been engaged for some years in the preparation of a large-scale map of the Shah's dominions; nor that Major St. John, of our own Royal Engineers, has been occupied for the last eighteen months in the compilation of a similar work for the India Office. Though much valuable information has been disinterred from the archives of both our own and the Russian Foreign Offices, we believe that the result in both countries has been to show that not a fourth of Persia has been surveyed at all, and at least half its extent is absolutely unexplored, the best known parts being those bordering on Russia, the least known those lying in the vicinity of the Persian Gulf, which sea has been to all intents and purposes a British lake for the last fifty years. Yet we know little more of the geography of the interior for 150 miles from the sea, except in the neighbourhood of the main line of communication, than we did in the days of Sir John Malcolm's embassies. It would be difficult to calculate how many millions we have spent, and spent well, in protecting English and Indian commercial interests by sea and on the coasts of Persia; but it can be safely asserted that we have not expended a single shilling in obtaining accurate information of the interior, which but for the journeys of a French botanist, "Aucher Eloy," would be little better known than the heart of Africa. Dr. Andreas has virgin ground to break, and we wish him every success.

M. LE COMTE MARESCALCHI has communicated to the Paris Geographical Society details of the recent deaths of Captains Fau and Moreau, who were attached to the French mission to Burma in the capacity of explorers, and who had intended to devote a year to visiting the lesser known parts of the country. It appears that the two officers while at Mone succumbed successively to jungle fever, which is very prevalent in these parts. The King of Burma had shown them great kindness and encouragement, and His Majesty was much grieved at the event. He has since ordered exceptional funeral honours to be paid, and a memorial to be erected: the corpses being destined for removal to France, through the agency of the French Consul at Rangún. Count Marescalchi announces that the Government of British Burma is preparing to send an expedition into Yunnan, and that a French missionary will be attached thereto. This probably means that the authorities are beginning to take active measures to survey the remaining portion of Captain Sprye's route into South-western China, permission for that step, so long urged by its supporters, having been recently accorded by Lord Salisbury. Our readers must not, however, forget that Baron von Richt-hofen, the President of the Berlin Geographical Society, has emphatically pronounced against the feasibility of the Sprye project, and has adduced several weighty arguments in support of his views. Time alone can prove which of these two authorities is in the right.

THE *Globe* devotes space to a detailed consideration of the project for joining the Black Sea and the Sea of Azov by means of a railway at Ak-

manai to Theodosia, across the Isthmus of Perekop. This step, the same journal adds, is becoming really urgent on account of the great increase of export trade from the ports in the Sea of Azov.

A SERIES of letters signed "A. S. Kourbsky" has appeared in recent numbers of the *Messenger de l'Europe*, and from these communications, which profess to give information respecting the labour market of the United States, it appears that Russians play no insignificant part in the Far West. Those in the Indian territory, though amounting in number to only a few hundreds, are specially in request as *vacheros*, and bear a most excellent character for steadiness and for their kind treatment of the Indians, with whom they appear to sympathise. This is all the more astonishing when we consider their origin. M. Kourbsky informs us that the majority of these Russians are escaped convicts, who have fled from Eastern Siberia, and though unprovided with money and weapons, have managed to reach the Arctic coast or Behring's Straits, where they have been picked up by American whalers. Such a journey could only have been achieved by men of bodily strength and energetic temperament. On their arrival in their new home, they fortunately see the advantages of an honest life, and almost all seek employment as drivers of waggon caravans, in which capacity they have acquired quite a reputation. The Pacific Railroad has done much, however, to spoil their trade.

WE take from the *Journal de St. Pétersbourg* the following important intelligence. Fifteen years ago, Buys-Ballot in Holland, Fitzroy in England, and Le Verrier in France, introduced a system of storm-warnings, based on the then existing knowledge of meteorology, eked out with the help of the telegraph. The practical importance of this aid to navigation was duly appreciated by the sailors of those countries, and Mr. Scott, the director of the London Meteorological Office, has just given a further remarkable proof of its utility by a calculation that eighty per cent. of the storms foretold within the last few years have actually occurred. Russia and Germany, however, were slow to follow in the same course. The first director of the Central Physical Observatory, M. Kupffer, endeavoured to organise such a system, and he also obtained the consent of the Ministers of Education and of the Navy, but his early death prevented the fulfilment of the scheme. In 1871 a proposal was made to increase the Observatory budget by making provision for telegraphic weather announcements, but the item was disallowed. A general conviction was, however, gaining ground of the practical as well as scientific utility of storm warnings based upon established meteorological laws, and the International Congress at Vienna in 1873 gave the final impulse to the half-matured scheme. Towards the close of 1872 the Education Department (which has control over the telegraphs) and the Marine Department had arranged for the gratuitous transmission of telegraphic weather news and the publication of daily weather bulletins. This has enabled the Observatory authorities to undertake the duty of issuing storm warnings. The harbour-masters at Cronstadt and Revel have now arranged to erect storm signals, and a mast has been set up on the bank of the Neva at Vassiliostrof, where, in addition to the cylinder and cone apparatus, similar to our own, a bulletin is affixed on the approach of a storm. A like bulletin is also posted at the Bourse, and an explanation of the various signals (reproduced in *extenso* in the *Journal de St. Pétersbourg*) is to be found at each storm signal station, in ten different languages.

THE monument to the late Professor Agassiz is to take the appropriate form of a grand block of granite extracted from the lower glacier of the Aar in Switzerland, near the spot where the great geologist had recently pursued his scientific explorations in company with Desor and Vogt.

SELECTED BOOKS.

General Literature and Art.

- BAILEY, J. E. *The Life of Thomas Fuller, D.D.* With Notices of his books, his kinsmen, and his friends. London: Pickering. 25s.
HEER, O. *Die schwedischen Expeditionen zur Erforschung des hohen Nordens in den Jahren 1870 u. 1872-3.* Zürich: Schulthess. 16 Ngr.
HENDERSON, G., and Allan O. HUME. *Lahore to Yarkand. Incidents of the Route and Natural History of the Countries traversed by the Expedition of 1870, under T. D. Forsyth, Esq., C.B.* London: Reeve. 42s.
HOCKLEY, W. B. *Tales of the Zenana.* With a Preface by Lord Stanley of Alderley. London: King. 21s.
MILTON'S *Poetical Works.* Edited, with Introduction and Notes, by David Masson. London: Macmillan. 42s.

History.

- FIERVILLE, C. *Le Cardinal Jean Jouffroy et son temps (1412-1473).* Contances: Salettes.
FOURNIER, A. *Abt Johann von Viktring und sein Liber certarum historiarum. Ein Beitrag zur Quellenkunde deutscher Geschichte.* Berlin: Vahlen. 1 Thl.
JUNG, La France et Rome; étude historique. XVII^e, XVIII^e, et XIX^e Siècles. Paris: Charpentier. 3 fr. 50 c.
POTTHAST, A. *Regesta pontificum Romanorum inde ab anno post Christum natum MCXCVIII. ad annum MCCCIV.* Fasc. 12. Berlin: von Decker. 2 Thl.

Physical Science and Philosophy.

- KRENNER, J. A. *Die Eishöhle von Dobosbau.* Buda-Pest: Kilián. 2 Thl.
MOGHIDGE, J. T. *Supplement to Harvesting Ants and Trap-door Spiders; Notes and Observations on their habits and dwellings.* London: Reeve.
ROCHARD, Jules. *Histoire de la Chirurgie française au XIX^e Siècle.* Paris: Baillière. 12 fr.
SALVADORI, T. *Catalogo sistematico degli Uccelli di Borneo.* Turin.
SCHWENDENER, S. *Das mechanische Princip im anatomischen Bau der Monocotylen m. vergleich. Ausblicken auf die übrigen Pflanzenklassen.* Leipzig: Engelmann. 4 Thl.
SPOTTISWOODE, W. *The Polarization of Light. (Nature Series).* London: Macmillan. 3s. 6d.
WOOSTER, D. *Alpine Plants. Second Series.* Bell & Sons.

Philology.

- GALENT, C., de Placitis Hippocratis et Platonis libri ix. Rec. et explanavit J. Mueller. Vol. I. Leipzig: Teubner.
HIRSCHFELD, O. *Epigraphische Nachlese zum Corpus Inscriptionum latinarum.* Vol. III. Aus Dacien u. Moesien. Wien: Gerolds Sohn. 14 Ngr.
HUG, A. *Prolegomena critica ad Aeneas Poliorceticus editionem.* Leipzig: Teubner.
KORN, O. *De codicibus duobus carminum Ovidianorum ex Ponto datorum Monacensibus.* Leipzig: Teubner.
MIKLOSICH, F. *Die slavischen Ortsnamen aus Appellativen.* II. Wien: Gerolds Sohn. 2 Thl.
WECKLEIN, N. *Studien zu Euripides.* Leipzig: Teubner.

CORRESPONDENCE.

THE SHIEL-NA-GIG.

Ventnor: October 26.

In the Report of the Archaeological Association of Ireland in the *ACADEMY* of the 24th, the Shiel-na-gig exhibited by the Rev. J. Graves is there mentioned as a Priapic figure. This is a most inaccurate term, as the Shiel-na-gig is that of a female, while the Priapic figure is that of a male. They were for different purposes. The Priapic figure was for the purpose of warding off the evil eye; while the Shiel-na-gig was for driving away evil spirits. These Shiel-na-gigs are frequently found as protecting charms against evil spirits over the doors of old buildings and old churches in different parts of Ireland. One occurs at Binstead, near Ryde, over an old doorway of Norman date.

The Priapic figures were of Pagan origin, while the Shiel-na-gigs are evidently of a Christian period.
HODDER M. WESTROPP.

MR. HOVENDEN'S TRANSLATION OF THE ODES OF HORACE.

Hampstead: Nov. 2, 1874.

Mr. Hovenden cannot, I think, be serious in supposing that I could have suggested as an improvement in his translation of III. 30. 10, a word which has no meaning. "Ill-natur'd" is an obvious misprint; too obvious, I should have supposed, not to be at once perceptible to any careful reader; and certainly not destroying the general effect of the whole.

My objection was to the combination "rough, ill-water'd," which struck me as infelicitous, and at the same time capable of easy alteration.

R. ELLIS.

HOTTEH'S "ORIGINAL LISTS."

November 2, 1874.

As Messrs. Chatto and Windus, in their letter quoted by you last week, make a statement impeaching my veracity, I must ask your permission to reply.

In direct contradiction of what I had said in my former article, they declare that "Mr. Hotten's book contains over seventy pages more matter relating to New England than Mr. Drake's." I have only to say that this assertion is entirely untrue, and to defy those gentlemen to point out seventy, or even *seven* such pages. There are not quite *four* pages (283-6), which would make about one and a half of Mr. Drake's book, which Mr. Drake did not print, simply because the original was unknown at the time of his search. It has turned up since, and was printed in full in the *New England Historic-Genealogical Register* for 1871 (vol. xxv. pp. 13-15), and is therefore not new to Americans. I have again gone carefully over both volumes, page by page, and have no hesitation in affirming that there is not another New England List in Mr. Hotten's book that is not included in Mr. Drake's. So much on that head.

I am indebted to Mr. Sainsbury's letter in your last week's issue for the knowledge that Mr. A. T. Watson, of the Public Record Office, is responsible for the orthography of the volume. If the publishers had exercised a wise discretion they would have stated this fact, either on the title-page or in the preface, when I, and others who know that gentleman, would have unhesitatingly accepted his version. But they chose to give the sole credit to Mr. Hotten, whom very few respectable antiquaries, I suspect, would be willing to accept as an authority on any subject.

Mr. Sainsbury's comments upon the manner in which the volume is edited, the entire absence of references, &c., meet with my hearty concurrence, and would have been made by me, if I had not desired to let the publishers down as softly as possible. As they have not been satisfied with the rather extravagant praise which I bestowed upon the volume *per se*, but have chosen rather to cast an imputation upon my truthfulness, I will now say what I purposely avoided saying before, viz., that Mr. John Camden Hotten himself told me personally that he only designed the volume for a magnificent advertisement of his so-called "Heraldic College," to which he thus intended and expected to attract the entire American custom.

There can be no secret about the history of the book. It was evidently found, after reprinting Mr. Drake's volume, that, notwithstanding the ingenious device of displaying all the names in capital letters, it was not large enough to justify the high price demanded of American subscribers, and so it was eked out by what, so far as Americans are concerned, may be denominated as rubbish, which they will not thank the publishers for shooting upon their premises. If, however, the services of a capable editor—such a one, for instance, as Mr. Sainsbury—had been secured, almost an equal amount of similar lists, hitherto unpublished, might have been added to those printed by Mr. Drake, and notably among them, as Mr. Sainsbury has pointedly remarked, the very ones for which the editor, whoever he is, so piteously appeals in his preface.

JOSEPH LEMUEL CHESTER.

DR. WEYMOUTH ON EARLY ENGLISH PRONUNCIATION.

Maida Vale: Nov. 2, 1874.

As I am reviewing Dr. Weymouth, and not *vice versa*, I think I am entitled to the last word, if he will let me.

His protest is nothing but a louder and more intemperate reiteration of the statements (I cannot call them arguments) in his book. I do not propose to repeat my review *in extenso*, but wish merely to call attention to the more important misconceptions in his letter.

Dr. Weymouth complains that I have not quoted that part of the title of his book which says it is "in Opposition to the Views maintained by Mr. A. J. Ellis, &c." I have distinctly stated in the body of the review, that it is "a polemic against Mr. Ellis," which, I think, comes to much the same thing.

Nor do I see what this has to do with the question whether Dr. Weymouth approached the subject with an *a priori* theory or not. What I implied was that Dr. Weymouth formed a theory on English pronunciation *before* examining the evidence given in Mr. Ellis's book. If he can prove that he had made an independent examination of this evidence—including the tracts of Salesbury, which were unknown to Mr. Ellis himself when he began his investigations—I will withdraw my statement.

Dr. Weymouth's next grievance is that I differ from him in not considering Mr. Ellis's non-separation of the two *e*'s and *o*'s in Chaucer as "fatal for his whole theory." I have given my reasons as fully as is possible in a review. It must also be borne in mind that it is by no means proved that the two *e*'s and *o*'s were distinguished by Chaucer. In my review I took Dr. Weymouth's assertion about the separation of such words as *do* and *go* in Chaucer's rhymes entirely on trust, not having had time to examine the question myself, but I confess I should like to see the impartial statement of some cooler-headed investigator than Dr. Weymouth.

I think it will be agreed that, while avoiding the discussion of mere details, I have not shirked any of the main questions involved in Dr. Weymouth's theories. Yet he complains that I have expended my strength chiefly in remarks on the "tendency theory." Here Dr. Weymouth becomes quite unintelligible. He first abuses the "tendency theory," and then states distinctly that he believes in it himself! These are his words: "I too believe (as I have implicitly stated) in change in spoken language, and change no doubt according to certain laws as yet imperfectly understood." This is an exact definition of the theory in question, which Mr. Ellis and myself are accused of discussing "with glib facility."

But the main question is, according to Dr. Weymouth, one of rapidity of change. He thinks that language changes much more slowly than is commonly supposed, and seems to deny that changes can take place in a single generation. Here, again, he becomes unintelligible. It is clear that changes must begin somewhere, that is, in the mouth of some individual or number of individuals. To talk of a change extending over "thousands of years" would only be intelligible in the case of a nation of Methuselahs. Dr. Weymouth then denies that it is possible to recognise nascent pronunciations. Yet, when we find a certain pronunciation existing only sporadically in the mouths of the uneducated and of children, and only just making its way among educated adults, it seems reasonable to suppose that such a pronunciation is not so old as those which are spread through the whole body of the people. It is quite impossible to draw any general deductions as to rapidity of change in the face of the wide difference in various languages: the question is one of evidence for each language, not of *a priori* assumption.

As to the "unfortunate schoolboys," I confess that Dr. Weymouth's general arrogance and pretentiousness in philological discussion tempted me into a "chaffy" style, which I should otherwise have suppressed. The tone adopted by Dr. Weymouth, not only towards Mr. Ellis and, on a former occasion, Dr. Morris, but also towards the Philological Society generally, is certainly as little distinguished by "singular good taste" as any casual remarks I may have made.

HENRY SWEET.

25 Argyll Road, Kensington, W.: October 31, 1874.

It was my intention not to make any allusion to Dr. Weymouth's tract, which purports to be "in

opposition to the views maintained" by me in my own book, bearing the same short title, until I had time in proper course to examine the arguments of Dr. Weymouth. I have therefore abstained from even reading it. I knew the gist from having heard it read as a paper at the Philological Society, and from some replies which Dr. Weymouth kindly sent to my enquiries last year, and I had eighteen months ago commenced enquiries into the rhymes of *e* and *o* in Robert of Brunne, which, so far as they went, served only to show that if there were two sounds of each, the difference was not considered distinct enough to be attended to in rhyme. This, of course, does not prove that close and open sounds were not distinguished, because they are now broadly and regularly distinguished in Italian speech without influencing Italian rhyme. Grimm's German theory in respect to modern German practice is considered in pp. 1318-21 of the forthcoming part of my book. My own dialectal investigations, and Winkler's great Dialecticon of Low German dialects (of which I shall give an abstract), may possibly shed more light on this extremely delicate and difficult subject. It will be seen, I think, that the distinctions are local and variable, and not easy to maintain, being subject dialectally to curious disturbances from "vowel fractures," which are apt to change the open (Italian) *e*, *o*, into (Italian) *i*, *u*, and the close (Italian) *e*, *o*, into (Italian) *ei*, *ou*, which are again apt to become open (Italian) *e*, *o*.

I should not have troubled you with these remarks had not Dr. Weymouth, in his last letter to the ACADEMY, said that "Mr. Ellis, misled by the orthography, confounds the two classes of *e* words, and confounds the two classes of *o* words, 'fatally for his whole theory,' as I [Dr. Weymouth] contend." The utmost that can really be said is, that I made no theoretical distinction in Chaucer's pronunciation where I found no practical distinction in his rhymes. It is my intention to re-examine the whole of Chaucer's rhymes to see whether I have been mistaken, after the rhyming indices of the Chaucer Society have been prepared. I have so examined all the rhymes in Robert of Brunne's Chronicle, as edited (but not yet published) by Mr. Furnivall, from the rhyme lists which he lent me in manuscript compared with the lines cited; and, as already intimated, I find no distinctions there, that can be relied upon, between the sounds in these pairs. But I dwell principally on the words "fatally for Mr. Ellis's whole theory." I have no theory. I am purely an investigator. When from a number of carefully collected facts, which (thanks to the three Societies that have undertaken the publication of my book) I have been able to lay in precise citations and references before scholars, I have drawn certain conclusions, often very guardedly expressed, they merely represent the best and simplest hypothesis that I had been able to form as the expression of the *whole* of those facts. Should fresh facts come to light, they would have to be considered, and might very possibly lead me to modify that hypothesis. Considering that I have been so many years engaged on my work, and the extremely difficult and complex nature of my subject, I am rather astonished to find that there is so little which appears to be "shaky" in what I have done, and that my general conclusions meet with so much approval even when opposed to opinions previously held. Of course numerous little differences of opinion arise, but they are generally based on the facts I have myself collected, so that it would not detract from the value of my book if all those opinions (when not self-destructive) were adopted by my readers. My "theory," if I can be said to have one at all, has been that a writer upon antiquarian or philological subjects requiring extensive collections to enable anyone to form an opinion upon them, should make those collections as accurate and accessible as possible, and consider his own conclusions as accessory. I do not think that, even if

Dr. Weymouth's results were correct, they would be "fatal" either to this "theory" or the mode in which I have endeavoured to carry it into effect.

With regard to Dr. Weymouth's own *a priori* theory, I may quote the following from a footnote to page 255 of my own book: "While this sheet was passing through the press I received the following: 'As to O. E. and A. S. pronunciation, my scheme is *i* = *i* of *shine*, *é* = *ee* of *feet*, *a* = *a* of *father*, *û* = *o* of *bone*, *ê* = *a* of *fate*, *û* = *ou* of *house*, &c.,' a scheme utterly irreconcilable with the direct evidence of the last chapter." As this had reached me only as a private letter, addressed to a third party, I suppressed the writer's name. After Dr. Weymouth's book I think it no breach of confidence to say that the above scheme was in his handwriting. Now this was printed in 1868, and published in February, 1869, before Dr. Weymouth had read his paper to the Philological Society (June 17, 1870), and I believe before he had examined Chaucer's rhymes. This apparently justifies the assumption that Dr. Weymouth investigated to establish a foregone theory, not to discover an as yet unknown fact. As for my own conclusions, they were in general quite opposed to my previous opinions.

It is not my intention to discuss any of the very numerous opinions which have been expressed concerning the conclusions in my book so far as they go. Such a discussion would be quite premature. In the first place, my book, long as it is, is only about half published. The parts to be published this year and next will contain a vast amount of information on received and dialectal usages, either entirely new, or practically inaccessible, and I believe of great importance to the general investigation. And then, after a necessary rest of a couple of years, I hope, if life and strength remain, to go carefully over the whole work once more, to reconsider old conclusions under newly-acquired light, especially under the light of criticism, and the subsidiary investigations of Dr. Murray, Mr. Sweet, Professor Payne, the late Professor Hadley, and others, not forgetting Dr. Weymouth himself, and to make new researches if necessary to clear up points still doubtful, for publication in the concluding part of my work. This done, I shall be relieved from any further controversy, because I shall have done my best to put the matter "squarely" before students and scholars.

ALEXANDER J. ELLIS.

[We must decline to insert any further correspondence on this subject.—EDITOR.]

M. S. COMNOS AND TROY.

Athens: October 8, 1874.

Since my discoveries at Hissarlik have become known, I have been continually libelled by a set of men, each of whom pretends himself to have discovered the Homeric Ilium, at the head of a scientific commission sent out for the purpose by some government or other. They can never pardon me, a former merchant, a self-taught scholar, for having solved by gigantic excavations, at a cost of 250,000 francs, the great question, *Ubi Troia fuit*, and while the one calls me a crazy man fit for a lunatic asylum, the other does not scruple to impugn my character and to proclaim me publicly a forger, an impostor, a charlatan! Until now I saw these libels only in papers of a very inferior rank, and I therefore answered them merely by silent contempt. But now a libel of this sort, entitled "Ilium and Mykene," and signed by S. Comnos, of Athens, has found its way to the columns of the *Athenaeum* of August 8, and my high esteem for this celebrated paper forces me to repel the author's vile calumnies.

Comnos insinuates that my Trojan antiquities are forgeries, for he compares them with the forged manuscripts of the notorious impostor Simonides. But for their genuineness we have no less an authority than that of Mr. C. T. Newton, the director of the British Museum, who, as he him-

self acknowledges, came here in December last for the express purpose of examining my collection, and I refer the reader to his article on the subject in the *ACADEMY* of February 14, and to the long and universally admired speech he delivered at the end of April, before the London Society of Antiquaries, the substance of which was published in the *ACADEMY*. In both the article and the speech Mr. Newton proclaims my Trojan collection, the pottery as well as the weapons and the treasure, to be *Prehellenic*, and to belong to that remote antiquity which we, vaguely groping in the twilight of an uncertain past, call *Prehistoric*. The libeller further accuses me of fraud by insinuating that I bought up the pottery in different places and represented it as being discovered by me at Hissarlik. No man who has the slightest knowledge of archaeology would have made this accusation, for all the thousands of Trojan vases have invariably been made by hand, without the potter's wheel; they have besides the red, black, green, or brown clay *not painted*, but wrought by hand-polishing to a lustrous surface, and are, in many instances, ornamented with incised patterns. Such vases have never been found yet either in Asia or in Greece, and none of the public or private collections in Athens contain a single one of them. Mr. Newton mentions one such vase in the Cypriote collection in the British Museum. But since this pottery is so exceedingly rare that the British Museum possesses only one specimen of it, how then, in the name of common sense, would it have been possible for me to buy up thousands of them in different places? Mr. Newton adds that the Trojan pottery has a strong family likeness in fabric and shapes to that pottery found under the lava at Albano, which is reputed to be the most ancient pottery of Italy, and of which the British Museum possesses several examples. He further states that the Trojan battle-axes, spear-heads, and other implements resemble those found in the most ancient tombs in Cyprus.

False is further my libeller's statement that I have found no inscriptions at Troy. Professor Th. Gomperz of Vienna has succeeded in deciphering many of my Trojan inscriptions, all of which prove to be in pure Greek, but in most ancient Cypriote characters. I refer the reader to Professor Max Müller's much admired article on the subject in the *ACADEMY* of June 6 last, in which he gives both the Trojan letters and the Cyprian varieties, which seem to correspond to them.

False is my libeller's statement that M. Eugène Piot, of Paris, a man to whose archaeological knowledge I give the highest credit, told him that the Trojan treasure dates from the sixth century after Christ, for that excellent gentleman, who was brought to me by Mr. Newton, proclaimed in his presence the treasure *Prehellenic* and *Prehomeric*. Also Mr. Newton, in referring in his article of February 14 to the opinion of several other experienced archaeologists who saw the treasure, certainly includes M. Piot, in whose testimony he puts the greatest reliance. The truth that I found the treasure at a depth of 8½ metres or 28½ feet below the surface on the huge Trojan wall, and 5 feet below a prehistoric wall 20 feet high, has been amply confirmed by the two other treasures which have been discovered by me in the same depth, but which were stolen by my labourers and pounced upon by the Ottoman authorities, as announced in the *Levant Herald* of January 7, 1874.

As I have proved in my book, *Trojan Antiquities*, which Mr. John Murray is now publishing in an English dress, with engravings, the Ilium of the Greek colony was destroyed and abandoned under the reign of Constantius II. (335-361 A.C.), and the site has been lying waste ever since. The oldest archaic pottery is not found there beyond a depth of 2 metres, or 6½ feet, and below this one finds solely prehistoric remains. At a depth of 4 metres or 13½ feet to 7 metres or 23½ feet are the skeleton-houses of a prehistoric city, which may be dug up like Pompeii; and just below this,

at a depth of from 7 to 10 metres (23½ to 33½ feet) below the surface, are the skeleton-houses of an older and much richer city, which may be dug up perfectly in the same manner. Below this, at a depth of 10 to 16 metres (33½ to 53½ feet) below the surface, are the ruins of a far more ancient city, of which, however, but a few walls are preserved.

If, as my libeller says, the treasure is of the sixth century after Christ, he who concealed it 28 or 30 feet below the surface, must have pierced the foundations of the Greek houses, and the walls or foundations of a number of prehistoric houses. But since the walls and foundations were undisturbed, no such concealment can have taken place. Against it speaks also the complete family likeness of the treasure with all the small golden ornaments which I found at a great depth in many different places. So, for instance, the gold ornaments I found with the skeleton of a woman at 13 metres, or 43½ feet, and a whole bundle of silver and electron earrings and one golden earring I found at 9½ metres, or 31½ feet. In order to understand well what these depths mean, I remark that the height of a good house of two storeys is only 8 metres, or 26½ feet.

False is further my libeller's statement that the Trojan gold rings are like the espousal rings used to this day in various parts of the East, for all the Trojan rings and earrings invariably consist of two, three, four, five, or six serpents, horizontally joined together, and this form is neither in use now, nor has it ever been found.

I think that I have proved in my book that Aristotle (*Hist. An.* ix. 40) is wrong in supposing that the Homeric *δῖπας ἀμφικύπελλον* was shaped like the cell of a bee, and that it is in Homer always synonymous with *ἀλεσίων ἀμφοῖων* (see *Odyssey*, xxii. 9-10 and 86; also iii. 41, 46, 50, and 63), and simply means a goblet with two enormous handles.

I identify with the Homeric Ilium the city second in succession from the virgin soil, because only in that city were used the great tower, the great circuit-wall, the great double gate, and the ancient palace of the chief or king, whom I call Priam because he is called so by the tradition of which Homer is the echo; but as soon as it is proved that Homer and the tradition were wrong, and that Troy's last king was called "Smith," I shall at once call him so. This city having been destroyed by a fearful catastrophe, of which every stone, every potsherd, nay every gold bead shows unmistakable evidence, and the tower, the gate, and the walls having been buried six to ten feet deep by the red ashes and calcined stones, another prehistoric nation built a city right upon the latter, and, by the fact that they constructed the new chiefs' palace on the ruins which covered the old palace, and partly on the ashes which covered the double gate to a height of ten feet, it appears that they were unconscious of the monuments buried below their feet. Of the truth of my statement every visitor can convince himself at once with his own eyes, for I have broken away only so much of the new palace as was required to bring the whole double gate to light. If the premises and the objects discovered by me are carefully examined by a commission of archaeologists and geologists, it will no doubt be settled that the great catastrophe of the old city, in which alone the gate, the tower, the wall and the palace can have been used, must have taken place *not later than 2000 B.C.*, while Homer cannot have lived earlier than 900 B.C., or 1,100 years after Ilium's tragic fate, which must have been sung by numerous rhapsodists before it was sung by him. If his poems alone have survived, it is because they were the most perfect and sublime. If Homer ever visited Ilium's sacred site, he cannot have seen any remains there, for the new city had ages ago been destroyed; another nation had built on its ruins their town, apparently of wood, which having disappeared in its turn, the place had been lying deserted for centuries, for only in

this way can it be explained why the objects found even in the highest prehistoric stratum, and just below the ruins of the Greek colony, show a remote antiquity, as compared with those described by the poet. He could only describe what he saw, and since the palaces at his time were built of wrought stone (*ἑστρωτο λίθου*), he of course gives this architecture to Priam's mansion.

Those who dispute with Hissarlik the honour of being the site of Troy must first be asked whether they believe that the Homeric Iliion really existed, or was merely an imaginary city of the poet, as the City of the Birds was an imaginary city of Aristophanes. If the latter is the case, then I have nothing to say; but in the former case I trust that my long article "M. Vivien de St. Martin et l'Iliion Homérique," which will have appeared this week in the *Journal Officiel*, and the *Temps* or the *Liberté*, and which will no doubt be reproduced by the English press, must and will for ever settle the great question *Ubi Troia fuit* in favour of Hissarlik.

The history of the site of Hissarlik, which his Excellency Safvet Pasha bought, precisely because I told him that I had bought it and solicited a "firman" to excavate it, is minutely told in the preface of my book, pages lii. to lv., and my correspondence with Mr. Vyne MacVeagh, then our United States Ambassador at Constantinople, proves that I have stated the truth. At his suggestion I signed the agreement to give up one-half of what I might discover, and a like agreement has been signed by hundreds of Englishmen, Frenchmen, Germans, and Americans who got "firmans" for archaeological researches in Turkey. None of them has ever thought of fulfilling this convention, while by the eleven cases of Trojan antiquities I have sent to the Imperial Museum I have become the sole benefactor it has ever had. I should have continued to send antiquities to the Museum, had it not been that my right to export my half of them was set aside by a Ministerial decree at the end of March, 1872. The Ottoman Government having thus arbitrarily infringed our agreement, I have thenceforward considered myself at full liberty to keep everything to myself; and if in so doing I have committed an injustice, I have the consolation of thinking that I have done this injustice in common with all the great English, French, German, and American archaeologists who ever made archaeological researches in Turkey; and that as long as this planet is inhabited by men, the whole scientific world will praise my memory for having committed this injustice, because the Trojan collection, and particularly the treasure, cannot be divided without being spoiled, and without being altogether ruined and rendered valueless. None of those who made excavations in Turkey has ever thought of offering an indemnity for having taken "the lion's share," whilst on my return from Troy my first care has been to offer an ample indemnity by proposing to the learned and indefatigable director of the Museum, M. Dethier, to continue the excavations for four months more at my expense, with 150 labourers, for the exclusive benefit of the Museum, whose delegates would have to superintend themselves the works, and to receive direct from my labourers whatever might be found.

My proposals have not been accepted, but I can do no more. Had I brought the Trojan antiquities to any other country, they would have been perfectly safe, for no tribunal in the world is competent to judge between two foreigners on the merits of a contract made in a foreign country. Besides, it has never happened yet that Turkey has claimed in England, France, Germany, or America anything from those who forgot the division of the antiquities they have found. Greece being small and powerless, there was danger in bringing my antiquities here. But my great love for Greece and the Greek people, of which my dear wife is a daughter, induced me

to bring them to Athens, for I had no doubt but the Greek Government would joyfully give to the discoverer of the Homeric Iliion the privilege to excavate in Greece wherever he pleased, provided he would put both the Trojan antiquities and all he might find here in a Museum to be built at his expense, and which would become national property at his death.

False is my libeller's assertion that, in consideration of a museum and my Trojan collection, I merely asked for the permission to excavate Mykene. The truth is that in June, 1873, I solicited from Parliament, in consideration of these advantages, the right to excavate both Mykene and Olympia. Parliament joyfully accepted my proposal, and voted thanks to me; but Government never made the convention with me, and later on made over Olympia to Germany.

False is, further, my libeller's statement that I have announced here in the *Greek newspapers* that, in order to save the treasure, I had been obliged to make the Turkish watchmen drunk. I ask the civilised world whether anything more odious can be imagined than to see a Greek invent such vile calumnies, solely for the purpose of injuring his own country's benefactor in his contest with the Ottoman Government?

False is, further, my libeller's assertion that I have been making clandestine excavations at Mykene, or that I have been stopped there by the local authorities from disinterring the treasure of Agamemnon. In January last I solicited the permission to excavate Mykene, but neither promised to build a museum nor to give up any part of my Trojan collection, and, in the presence of the government watchman, Costi, I merely sounded the ground in thirty-four places, in order to ascertain the extent of the work, the machinery required, and the time to be employed. Whatever small objects turned up in these soundings I at once sent to the museum of the Vavakeion here, together with a great many other antiquities I had purchased, among which was a wonderful hollow tile, $3\frac{1}{2}$ feet long and $1\frac{1}{10}$ broad, bearing two inscriptions of the fifth century B.C. Already in March I obtained the ministerial permission to excavate the Acropolis of Mykene, but the Ottoman Government having begun the lawsuit against me, I was detained here.

All the museums in the world wish to possess my Trojan collection, but I shall never use science as a tool to acquire wealth. I may make a gift of the collection, but I shall never think of selling it. I am not at all responsible for what the newspapers may have written or may write on the subject.

It is true, as my libeller states, that after the decisions of the Court of Appeal of May 23 and June 4, I promised to the Greek nation to bequeath them the Trojan collection; and the statement of the *Journal des Débats* of June 11-23 contains nothing to invalidate this, for there it is distinctly stated that in a moment of great danger, and weeks before the Court of Appeal had pronounced itself, I had offered to present the collection to the *Musée du Louvre*, provided it was received at once, and provided it would put an end to the Turkish lawsuit. It further states that no answer having been received, and the danger of the court ordering the sequestration becoming hourly greater, the collection had on a sudden mysteriously disappeared, and that consequently my offer was regarded as null and void.

Thus, I repeat once more, the *Journal des Débats* of June 23 proves that the present was offered to France in a moment of great danger, before the Court had decided; while, as my libeller himself acknowledges, the offer to Greece was made after the sentence of the Court, and thus at a time when the offer to France had long since become null and void.

Afterwards I solicited from Government the permission to demolish the great Venetian tower in the Acropolis, and this permission was granted to me at once with enthusiasm by H.E. M.

Valassopoulos, the Minister of Public Instruction. I therefore made an agreement with M. Martinelli to take it down for 13,000 drachms, or 465*l.*, and the work was just beginning when my enemies succeeded by their odious calumnies in inducing H.M. the most excellent King of Greece to revoke the permission, and to order the learned minister Valassopoulos to cancel not only the permission for the demolition of the tower, but also the permission to excavate Mykene, and never to allow me to do any work of public utility in Greece. The minister of course obeyed, but since H.M. the King seems to have no objection to the demolition of the tower, and only wishes that I should not do the work, and since, moreover, I do not wish that the Greek people should suffer from my libellers, I have at once paid the 13,000 drachms, or 465*l.*, to the learned directors of the Greek Archaeological Society, who thanked me for this gift in their letter of July 4-16, and promised to employ the money as soon as practicable for the demolition of the tower. But I am now going to give them permission to employ the money for the excavation of Mykene, in case, contrary to all expectation, H.M. might wish to preserve the tower. I have further begged them to excavate at my expense both the Treasury of Minyas at Orchomenos, and the Hermes Grotto at Pylos. But when I, as a foreigner, make here from mere love for science and for Greece such large sacrifices, I ask my libeller what sacrifices he has made from pure love for science, and whether he has rendered to archaeology any other service than his well-known clandestine expeditions for the smuggling of Greek antiquities from Athens to Constantinople? The assistance he contrives to render to Turkey in the Athenian tribunals by the foul and odious calumnies he heaps on my head, can of course have no other intent than to insinuate himself with Turkey, and to increase the profits of the abominable trade he carries on to the prejudice of his poor country, of which he is the greatest enemy.

The mode of treatment I experience here from Government forces me, of course, to leave Greece for ever, and disengages me at the same time from my promise to give to the country a museum and my collection.

I conclude by asking the civilised world to decide between me and my libeller *Comnos*.

DR. HENRY SCHLIEHMANN.

The EDITOR will be glad if the Secretaries of Institutions, and other persons concerned, will lend their aid in making this Calendar as complete as possible.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, NOV. 7.	3 p.m.	Physical: Papers by Professors Foster and Guthrie, and Mr. G. F. Rodwell.
"	"	Bulwer's Second Recital (St. James's Hall).
"	"	Crystal Palace: Mendelssohn's 95th Psalm, &c.
"	8 p.m.	Royal Albert Hall Concerts: Opening Night.
"	"	First night of <i>Sweethearts</i> at the Prince of Wales's Theatre.
MONDAY, NOV. 9.	8 p.m.	First Monday Popular Concert, St. James's Hall (Bulwer, Salmon, Flatt).
TUESDAY, NOV. 10.	8 p.m.	Civil Engineers: Mr. A. R. Blincoe on "The Nagpur Water-works."
"	8.30 p.m.	Anthropological Institute.
"	"	Geographical: Lieut. Julius Payer on "The Discovery of New Arctic Lands by the Austro-Hungarian Expedition, 1872-4."
WEDNESDAY, NOV. 11.	1 p.m.	Sale at Christy's of a Collection of Old English Porcelain.
THURSDAY, NOV. 12.	7.30 p.m.	Historical: Mr. G. Harris on "Domestic Every-day Life, Manners, and Customs in the Ancient World. IV. Religious Rites, Ceremonies, and Superstitions."
"	8 p.m.	Mathematical.
FRIDAY, NOV. 13.	8 p.m.	New Shakespeare Society: Professor J. K. Ingram on "The 'Weak Endings' of Shakespeare, in relation to the Chronology of his Plays;" Mr. T. Malletson and Professor Seeley on "Hamlet's Inserted Speech of 'a dozen or sixteen lines.'"

SCIENCE.

The Correlation of Physical Forces. Sixth Edition, with other Contributions to Science. By the Hon. Sir W. R. Grove, M.A., F.R.S., One of the Judges of the Court of Common Pleas. (London: Longmans & Co., 1874.)

So long ago as the year 1843 the subject-matter of the essay on the Correlation of Physical Forces was discussed and developed in a course of lectures delivered at the London Institution. Since that time the essay has passed through six editions, and it now appears with considerable additions, necessitated by the progress of science during the last thirty years. Even if those portions of it which treat of experimental results and the mode of interpretation which should be applied to them were to become obsolete, the essay would always remain a standard guide to the student of science, on account of the closeness and clearness of the reasoning, the perfection of the logical treatment of the subjects discussed, and the judicial impartiality which is always displayed in deciding between rival theories or conflicting hypotheses. The object of the essay is to prove that the so-called Physical Forces, Light, Heat, Magnetism, Electricity, Chemical Affinity, and Motion, are very closely related, and that each one is capable either directly or indirectly of producing the remaining five. The author has further endeavoured to do away with all hypotheses of subtle entities, ethers, positive and negative fluids, and to show that the forces of Nature are in reality modes or affections of matter, presumably various kinds of motion. Since this essay first appeared, *heat* has been fully admitted to be a mode of motion. It was once believed to be a subtle kind of matter capable of penetrating the densest bodies, and by such penetration of effecting various changes; but since the exact determination of the relationship between heat and mechanical work, this idea has been abandoned throughout the scientific world; and we may surely predict that before long electricity and magnetism will likewise be proved to be modes of motion, instead of being regarded as latent kinds of matter:—

"The hypothesis of latent matter is, I venture with diffidence to think, a dangerous one—it is something like the old principle of phlogiston: it is not tangible, visible, audible; it is, in fact, a mere subtle mental conception, and ought, I submit, only to be received on the ground of absolute necessity, the more so as these subtleties are apt to be carried on to other natural phenomena, and so they add to the hypothetical scaffolding which is seldom requisite, and should be sparingly used, even in the early stages of discovery."

In reviewing the nature of the various affections of matter called forces, Sir W. Grove very justly remarks that it becomes a difficult matter to determine what constitutes a distinctive force; radiant heat and light are to a great extent differentiated by the manner in which they affect our senses; we should no doubt regard them very differently if they were viewed in accordance with the manner in which they affect matter external to ourselves. A trivial event in the history of a force has sometimes conferred a name upon it: thus *electricity* takes its

name from the substance in which it was first observed, *magnetism* from the district in which the magnet was first found. Some forces have several names, such as voltaic electricity, galvanism, dynamic electricity, current electricity, kinetic electricity. *Chemical affinity* is certainly an inappropriate and ill-chosen word, and *chemical attraction* is not much better.

It is by no means difficult to show that any one of the physical forces can produce any other—that motion becomes electricity, for instance, in an ordinary plate machine; or that heat is converted into motion in a steam-engine; but more than this, it appears that in many instances, where one force is produced, the others are also evoked:—

"Thus, when a substance such as sulphuret of antimony is electrified, at the instant of electrification it becomes *magnetic* in directions at right angles to the lines of electric force; at the same time it becomes *heated* to an extent greater or less according to the intensity of the electric force. If this intensity be exalted to a certain point, the sulphuret becomes luminous, or *light* is produced; it expands, consequently *motion* is produced; and it is decomposed, therefore *chemical action* is produced."

The essay is followed by a discourse "On Continuity," delivered in 1866 in Nottingham, when Sir W. Grove was President of the British Association for the Advancement of Science. It is quite a model of what a president's address should be. Clear, comprehensive, logical, and suggestive, it gives an account of the more recent developments in the physical sciences, and it is interlarded with pregnant remarks, such as the following:—

"It is much more easy to invent a *Deus ex machina* than to trace out the influence of slow continuous change: the love of the marvellous is so much more attractive than the patient investigation of truth, that we find it to have prevailed almost universally in the early stages of sciences."

And again:—

"My own impression is that the philosophy of the future, not merely as applied to physical forces and the science of organisms, but to the history of the human race, its habits, laws, languages, and possibly thoughts themselves, will be mainly based on the doctrine of continuity, and that instead of enquiries as to *why* a thing is in the sense of ascertaining its ultimate causation, the research will be into the question *how* did it become what it is? By what steps of change, by what mode of force did the substance, the phenomenon, the organism, the habit, or the event arise?"

The remainder of the work—about one-half—contains Sir W. Grove's practical contributions to science, his experimental work, and investigations. First, and of the first importance, comes the nitric acid battery devised in 1839, and commonly known as "Grove's battery," the most powerful form of voltaic battery known. Such a battery, possessing about four square feet of platinum foil, will liberate about 110 cubic inches of the mixed gases from water in *one minute*, and will heat a strip of platinum a foot long by an inch broad to whiteness. The gas battery was devised in 1843, and described before the Royal Society; it is not often seen nowadays, but the principle is most ingenious. Another important paper is on the "Decomposition of Water by Heat," communicated to the Royal Society in 1846.

Sir W. Grove found that platinum heated to whiteness will decompose water into its constituent elements, an effect previously believed to be impossible through the agency of heat alone. These researches from beginning to end teem with suggestions which we commend to all students of science. The papers on "Electrolysis across Glass," and "On some Effects of Heat on Fluids," may specially be indicated as containing the germs of a dozen researches. The work from beginning to end cannot be too highly commended both for its matter and style. Sir W. Grove is a well-read man in regard to other things than experimental philosophy, and he often gives us the benefit of this reading, and always gives evidence of an accurate habit of thought.

G. F. RODWELL.

WOLF-CHILDREN.

WOLF-CHILDREN are like sea-serpents. Though scotched and killed, they turn up again and again, each time in fuller vigour and supported by more powerful witnesses. I take no interest in sea-serpents, but the question whether children have ever been suckled, reared, and educated by wolves is one of considerable importance in the treatment of ancient myths. There are, of course, many elements in mythology which are purely miraculous, such as the birth of Achilles, as well as of Helen, and no comparative mythologist would trouble students of natural history with questions on the physical possibility of such events. But there are other ancient stories which, though incredible to us, are in themselves not impossible. Here it is absolutely necessary that the question of their physical possibility should be settled first, before we can place them in the category of the miraculous, and apply to them the proper tests for discovering mythical ingredients. Whether children, carried off by wolves, could be suckled and kept alive in a den for any length of time, is surely a question which students of natural history and even practical sportsmen might settle for us once for all, while the documentary evidence in favour of the existence of such wolf-children might exercise the ingenuity of some of our cleverest lawyers. When they have done their work, and not till then, the work of the comparative mythologist will begin. I therefore proceed to put together some of the best authenticated cases of wolf-children, without, however, presuming myself to pronounce any opinion, either adverse or favourable.

The *Journal of the Asiatic Society of Bengal*, one of the most useful publications of the kind (it was founded in 1832, as a continuation of the *Asiatic Researches*, 1788–1832), has lately taken up this subject again. In the *Proceedings* for June, 1873, there is a curious article, "Notes on Children found living with Wolves in the North-Western Provinces and Oudh, by V. Ball, Esq., B.A., Geological Survey of India." The author, after some prefatory remarks, gives the following extract from a letter received from the Rev. Mr. Erhardt, Superintendent of the Orphanage at Secundra, in reply to his request for information regarding a boy in that Institution, who was alleged to have been found living with wolves.

"We have had two such boys here, but I fancy you refer to the one who was brought to us on March 5, 1872. He was found by Hindus, who had gone hunting wolves in the neighbourhood of Mynpuri. Had been burnt out of the den, and was brought here with the scars and wounds still on him. In his habits he was a perfect wild animal in every point of view. He drank like a dog, and liked a bone and raw meat better than anything else. He would never remain with the other boys, but hide away in any dark corner. Clothes he never would wear, but tore them up into fine shreds. He was only a few months among us, as he got fever and gave up eating. We kept him for a time by artificial means, but eventually he died."

"The other boy found among wolves is about thirteen or fourteen years old, and has been here almost six. *He has learnt to make sounds, speak he cannot; but he freely expresses his anger and joy; work he will at times, a little, but he likes eating better.* His civilisation has progressed so far that he likes raw meat less, though he still will pick up bones and sharpen his teeth on them.

"Neither of the above are new cases, however. At the Lucknow madhouse there was an elderly fellow only four years ago, and may be alive now, who had been dug out of a wolves' den by a European doctor—when, I forget, but it must be a good number of years ago.

"The facility with which they get along on four feet [hands and feet] is surprising. Before they eat or taste food they smell it, and when they don't like the smell, they throw it away."

"Mr. Ball then quotes the well-known story [vide *Ann. and Mag. Nat. Hist.*, 1851, p. 163] of the capture of one these wolf-reared children on the banks of the Gumpiti, who was afterwards taken to Lucknow, and who is in all probability the 'elderly fellow in the Lucknow madhouse,' referred to in Mr. Erhardt's letter.

"The writer then draws attention to a remarkable feature in all the stories, viz.: that the wolves are invariably alleged to have communicated much of their natural ferocity, and notably untameable disposition to their foster-children, and attempts to account for their somewhat un-wolf-like treatment of them.

"The author, in conclusion, states that his object in putting forward this account is to bring about a thorough investigation of a subject which, if these stories of wolf-reared children could be substantiated, must prove of considerable physiological interest and importance.

"Mr. Blanford said he could not think the evidence adduced by any means satisfactory, and he would be glad could any one, endowed with some amount of judicial scepticism, visit the Secundra Orphanage and ascertain, as far as possible, on what kind of testimony these accounts of wolf-children really rested. He did not, of course, question that the Superintendent of the Secundra Orphanage wrote in good faith that which he really believed.

"After some further discussion it was agreed, on the motion of the President, that the Secretary should write to the Superintendents of the Secundra Orphanage and the Lucknow Lunatic Asylum, so as to obtain, if possible, further information on the subject."

In the Proceedings for August, 1873, the following letter was read from the Rev. Mr. Erhardt, in reply to a letter of the secretary, asking for further information as to the fact of the finding of certain children in the company of wolves. Mr. Erhardt gave no new facts, but stated his very strong belief of one of the children referred to having been burnt out of a wolves' den, such belief being founded on the extremely animal-like and filthy propensities of the child when brought to the asylum, the recent burns on his person, and the testimony of the persons who brought him.

This evidence might probably be set aside, if it stood by itself. But it must be recollected that stories of the same kind, and supported by much more business-like witnesses, have appeared in Indian papers during the last fifty years. The most important witness is the late Colonel Sleeman, a man of unimpeachable character, one of those truly great men whose names are less known than their works. He was Commissioner for putting down Thuggee, and probably knew more of the real life and character of the people of India than any Indian officer. His *Rambles* are still one of the most useful and delightful books, and have been quoted on this very subject of Wolf-children by Grote in his *History of Greece*. He was afterwards Commissioner for Oude, and it is from his book, *Journey through the Kingdom of Oude*, 1858 (vol. i., p. 208), that the following statements are taken. According to Colonel Sleeman, the number of the little victims carried off by wolves to be devoured is so great in some parts of India, that people make a living by collecting from the dens of wild animals the gold ornaments with which children in India are always decked out by their parents. It is said even that the

people are unwilling to take part in any wholesale destruction of wolves, for fear of losing their livelihood.

From a number of cases, more or less fully attested, of wolves taking compassion on a child, and bringing it up together with their own cubs, I select the following:—

"A trooper, sent by the native governor of Chandour to demand payment of some revenue, was passing along the bank of the river about noon, when he saw a large female wolf leave her den, followed by three whelps and a little boy. The boy went on all fours, and when the trooper tried to catch him, he ran as fast as the whelps, and kept up with the old one. They all entered the den, but were dug out by the people with pickaxes, and the boy was secured. He struggled hard to rush into every hole or den they came near. He became alarmed when he saw a grown up person, but tried to fly at children and bite them. He rejected cooked meat with disgust, but delighted in raw flesh and bones, putting them on the ground under his paws, like a dog. *They tried to make him speak, but could get nothing from him but an angry growl or snarl.*"

So far, the evidence rests on native witnesses, and might be considered as more or less doubtful. But the boy, after having spent a short time with the Rajah of Harunpoor was afterwards forwarded to Captain Nicholetts, the European officer commanding the First Regiment of Oude Local Infantry at Sultanpoor. Captain Nicholetts made him over to the charge of his servants, and their accounts completely confirm what was stated before. The wolf-child would devour anything, but preferred raw meat. He once ate half a lamb without any effort. He never kept on any kind of clothing, and a quilt stuffed with cotton, given to him in the cold weather, was torn by him and partly swallowed.

In a letter, dated the 17th and 19th of September, 1850, Captain Nicholetts informed Colonel Sleeman that the boy had died in the latter end of August. He had never been known to laugh or smile. He formed no attachment, and *seemed to understand little of what was said to him.* He was about nine years old when found, and lived about three years afterwards. He would run on all fours, but occasionally he walked uprightly. *He never spoke; but when he was hungry, he pointed to his mouth.* Only within a few minutes before his death, the servants relate that he put his hands to his head, and said "it ached," and asked for water: he drank it, and died.

Another instance is related by Colonel Sleeman as having happened at Chupra. In March, 1843, a man and his wife went out to cut their crop of wheat. The woman was leading her boy, who had lately recovered from a severe scald on the left knee. While his parents were engaged, the child was carried off by a wolf. In 1849 a wolf with three cubs was seen about ten miles from Chupra, followed by a boy. The boy after a fierce resistance was caught, and was recognised by the poor cultivator's widow by the mark of a scald on the left knee, and three marks of the teeth of an animal on each side of his back. He would eat nothing but raw flesh, and *could never be brought to speak. He used to mutter something, but never articulated any word distinctly.* The front of his knees and elbows had become hardened from going on all fours with the wolves. In November 1850 Captain Nicholetts ordered this boy to be sent to Colonel Sleeman, but he got alarmed and ran to a jungle. The evidence therefore of this case rests, to a certain extent, on native authority, and should be accepted with that reservation.

The same applies to a third case, vouched for by the Rajah of Hasunpoor, which adds, however, nothing essential, except that the boy, as seen by him in 1843, had actually short hair all over his body, which disappeared when he took to eating salt. He could walk on his legs, but *he could not speak. He could be made to understand signs very well, but would utter sounds like wild animals.*

Another, a fourth case, however, is vouched for again by European witnesses. Colonel Gray, who

commanded the First Oude Local Infantry at Sultanpoor, and Mrs. Gray, and all the officers of the place, saw a boy who in 1843 had been caught while trotting along upon all fours by the side of a wolf. *He could never be made to speak, and at last ran away into the jungle.*

A fifth case rests on the evidence of a respectable landholder of Bankeepoor, in the estate of Hasunpoor (called Zoofukar Khan). Here too the boy, who had been six years old when carried off, who was ten when rescued, *could not be brought to speak, though it was easy to communicate with him by signs.*

One other statement of a wolf-boy is given by Colonel Sleeman, but as it rests on native evidence only, I will only add that this boy also, when caught, walked on all fours, ate raw meat, and smelt like a wolf. He was treated kindly, but though he learnt to behave better and walk uprightly, *he never could understand or utter a word, though he seemed to understand signs.* One witness states that he uttered the name of a little girl that had been kind to him (Aboodeea), and that he showed some kind of attachment to her; but this sentimental trait is not confirmed by other witnesses.

There are other cases, but those which I have selected are to my mind the best attested. They all share one feature in common, which is of importance to the student of language more even than to the student of mythology, viz., the speechlessness of these wolf-children. It was this fact, more than the bearing of these stories on a problem of mythology, which first made me collect the evidence here produced. For as we are no longer sufficiently wolfish to try the experiment which is said to have been tried by a King of Egypt, by Frederic II., James IV., and one of the Mogul Emperors of India (*Lectures on the Science of Language*, 7th ed. vol. i. p. 394), viz., to keep babies in solitary confinement in order to find out what language, if any, they would speak, these cases of children reared by wolves afford the only experimental test for determining whether language is an hereditary instinct or not. Two things have to be decided, and I suppose can be decided by competent judges:—

1. Are these stories physically possible? Will wolves, when they have ceased to suckle, and after they have driven away their own cubs, allow a human cub to remain with them?

2. Are the stories attested by witnesses who were capable of sifting evidence? The further question, whether English gentlemen and officers would wilfully have perverted the truth, need surely not be asked—certainly not in the case of Colonel Sleeman.

The fact that in the mythologies and traditions of people widely separated from each other, and apparently unconnected by language or religion, we meet with stories of children suckled by wolves, should be kept entirely out of sight for the present, for it would only serve to confuse the question before us. Let it first be settled whether the cases adduced are sufficiently attested; secondly, whether they are physically possible, and we shall then be better prepared to say whether there are real and historical elements in the story of Romulus and Remus, and other gods and heroes of antiquity, or whether such stories must be looked upon as simply miraculous, and treated in the same manner as all other mythological deposits, whether of ancient or modern growth.

MAX MÜLLER.

The Universities Commission Report.—Vol. I.
(Second Notice.)

THE abstracts of the returns of the individual Colleges printed in this volume have been compiled by or under the direction of the Commissioners themselves, being of course based upon the answers which the college officers have given to the minute and searching series of questions which the Commissioners addressed to them.

These abstracts are sufficiently full and explicit to satisfy all general enquirers, especially as they are occasionally illustrated by the instructive comments of the Commissioners; but perhaps critical economists among the undergraduates would be better pleased to discover the particular items of expenditure out of the internal income to which they themselves so largely contribute. It is this part of the report that must be referred to for explanation in detail of the large totals contained in the synoptical tables, and also for much curious information upon the different dispositions of their revenues adopted by the several colleges.

Independently of their corporate incomes, the surplus of which is usually treated as divisible among the fellows, the majority of the colleges both at Oxford and Cambridge hold considerable amounts of trust funds, the totals of which in the former University reach 35,000*l.* a year, and in the latter 25,000*l.* The expenditure, of course, of these funds is in most cases limited to specific purposes, which represent those objects which benefactors, later in date than the original founders, have thought most deserving of endowment. It is, therefore, noticeable that at both Universities scholarships and the augmentation of benefices form considerably the two largest items in this expenditure. In almost all cases these trusts are primarily for the benefit of the colleges, who are themselves the trustees; the Sheepshanks fund at Trinity College, Cambridge, which is devoted to an astronomical observatory, being almost the solitary example of a trust vested in a college and used in furtherance of general University interests. This circumstance, however, that the colleges are, in legal parlance, both trustees and *cestui que trusts*, renders it the more necessary that the expenditure under this head should be jealously scrutinised. The Commissioners have not failed to observe that a considerable laxity prevails in the management of these trust funds, which would not pass unsecured in a Court of Equity. They state in their general report that

"we find some cases where the expenditure is included in the general expenditure of the college; and there are instances in which balances of trust accounts receiving no interest appear to be unnecessarily large. It is only in some few cases that a correctly drawn balance-sheet, including all the accounts both corporate and trust, and showing their respective balances, has been sent to us, or, indeed, appears to be made."

Corpus Christi College, Cambridge, presents a signal example of this lax management, for with an income of 800*l.* from trust funds, the corresponding expenditure has been altogether withheld from the Commissioners, who further observe that in several other particulars their enquiries have been imperfectly answered by this college. It is noticed, too, that at University College there was in the year 1871 a balance amounting to 9,000*l.* due to the Linton trust, on which no profit accrued. The Sheppard benefaction at Magdalen, Oxford, also merits attention. It has a net income of more than 2,000*l.*, to be appropriated "to such uses as are likely to promote piety and learning in that or any other college." Out of this total the expenditure was—on management, &c., 300*l.*; on subscriptions, &c., 470*l.*; on benefices, &c., 720*l.*; leaving 540*l.* for Magdalen and other schools. The Hulme trust connected with Brasenose exhibits a similar deviation from the intention of the benefactor as described in his will, for in this case no less than 5,000*l.* out of a total income of 7,000*l.* is devoted to various ecclesiastical purposes which are not hinted at in the original will; but the responsibility for this must be thrown upon subsequent acts of Parliament. Concerning the internal management of the Cambridge colleges the Commissioners pass an adverse criticism, which in its scope is not unconnected with the subject just noticed. Their opinion is very unfavourable to the system which appears to be universally prevalent at that university, by which the undergraduates make their payments of every kind direct to their college tutors, and

not to the bursars; and the tutors retain on their own account the caution money, to reimburse themselves out of the interest thereon for possible losses on battels, and divide of course the tuition fees among themselves. The result of the system is that the accounts under these two headings have come to be regarded as a private arrangement between a tutor and his pupil, and in some cases information on this subject has been unwillingly given. In Oxford, on the other hand, all the internal payments and expenses are managed through the financial officer, and the total amount of the caution money, which is often very great, is not unfrequently regarded as available for current expenditure. That this system does not afford any guarantee for ordinary economy may be proved from the example of St. John's, where the arrears of battels not only swallow up the entire capital of the caution money fund, but 5,500*l.* besides. In the matter of external management the Cambridge colleges have the advantage over those at Oxford, for their annual incomes are much more regular and unencumbered, owing to the circumstance that of their estates more than two-thirds are let at rack-rent, and apparently have been so let for some time past, whereas at Oxford more than one half is still let on beneficial leases for years and for lives, and of the remainder a large portion has only lately been got into hand. The evils of the old practice cannot be better illustrated than by the case of the house property owned by Queen's College, Oxford, at Southampton. The estimated annual value of the whole for letting at rack-rent is put at 12,000*l.*, and the actual rent reserved is 230*l.* To this must be added the value of the fines, which under the present system recur at intervals of fourteen years; and one of these windfalls, which came due in the year 1870, amounted to no less than 8,500*l.*, and being divided among the beneficiaries of that year, raised the income of a fellow on the old foundation to more than double its average rate. From the returns of Christ Church may be learnt how large is the capital sum required to extinguish this old system of letting corporate property; for they show that between the years 1864 and 1872 sums amounting to 85,500*l.* were borrowed to meet the loss of fines occasioned by the non-renewal of beneficial leases. This college (and it is perhaps not beneath notice that the Commissioners regularly apply this term to Christ Church) was enabled, out of current income, to defray all the outlay in the shape of repairs, &c., rendered necessary by this change in the mode of letting; but that this outlay must have been very great is proved by the case of New College, where within the last ten years 20,000*l.* has been expended on analogous items. The returns of Christ Church also teach the lesson that all kinds of house property are not equally remunerative; for this college owns a considerable quantity of land within the city of Oxford, and has adopted the policy of taking this property into its own immediate management, and in keeping it in a good state of repair. It appears to have thus laid out upon model lodging-houses and other cottages about 6,500*l.*, exclusive of the value of the sites; while the gross accruing rent is only 253*l.*, for which the outgoings for repairs, rates, and taxes have to be deducted, which would leave a bare profit of some 3 per cent.

The College returns yield moreover some suggestive figures showing the proportion of the endowments which are devoted to purposes that are strictly educational. Out of the total corporate revenues at Oxford 25,000*l.* is allotted to scholarships and exhibitions, whereas the fellows divide among themselves four times that amount; while at Cambridge the proportion that falls to the scholars is yet smaller. Throughout the two universities, Balliol and Jesus College, Oxford, appear to be the only two places where this proportion is reversed, for with them the undergraduate members receive a greater share from endowments

than the graduates. The tutorial fund is augmented from the corporate income by grants which collectively amount at Oxford to more than 4,000*l.*, and at Cambridge to 2,600*l.* The tuition fees paid by undergraduates reach at Oxford the remarkable figure of 29,000*l.*, and at Cambridge perhaps as much, but four colleges at the latter university have withheld information on this subject. The returns of the individual colleges strengthen the conclusion suggested by these totals, that as educational establishments, with fair charges for board and lodging, the colleges are capable of being self-supporting. For example, Keble College, with absolutely no endowment, makes an annual profit of 500*l.*, whereas Corpus, Oxford, which has an external income of 15,000*l.*, is induced out of its superfluity to spend 1,000*l.* a year in meeting the losses incurred on the kitchen and buttery accounts. Balliol also is enabled to maintain its staff of teachers without drawing at all upon any fund except that which it receives from its undergraduates definitely for that purpose. But the returns of Exeter College at Oxford are the most instructive on these matters. Its income from its various properties amounts to less than 6,000*l.*, whereas the stipends of the rector, fellows, and scholars come to more than 7,000*l.* This apparent deficit is abundantly redressed by the sum of 11,500*l.*, which is paid under different items by the undergraduate members of the college in the course of a single year. Pembroke, Oxford, presents a similar illustration of the profits which may be gained by a college by means of an economical system of management. On the other hand, King's College, Cambridge, has an income from endowment of 34,000*l.*, of which sum the head and fellows receive nearly one-half; for including the scholars, the number of undergraduates at this college in the year 1871 did not exceed thirty, whereas the fellows were forty-nine in number. All Souls, at Oxford, presents a somewhat analogous state of affairs, but with this important difference, that there is no restriction upon its fellowships confining them to members of the college.

The Commissioners have not thought fit to say a word about the proportion of the fellowships which are confined to those who are already in orders, or who promise to take orders, nor to give any information concerning the number of those who are engaged in college work, or of those who are non-resident; and perhaps, if any of these figures were given, they would only excite delusive conjectures as to "the uses to which the college revenues are applied." The Appendix to the Report contains, among other things, the revised statutes and ordinances of several of the Oxford colleges which have received the sanction of the Queen in Council, and also an elaborate scheme of college reform proportioned to the future increase of its endowments, which appears to have been adopted, in principle at least, by the governing body of New College. That fellowships should be divided between those connected with tutorial and professorial functions, and those awarded as prizes, limited in value and in duration, and that celibate restrictions should be removed, seem to be the general tendencies of all these new schemes—tendencies which were manifest in the celebrated Cambridge memorial to Mr. Gladstone, here also reprinted. There are besides to be found in the Appendix various letters and memorials referring to the project, now carried out by Cambridge, of sending missionary lecturers into the great manufacturing towns of England. J. S. COTTON.

NOTES AND NEWS.

IMMEDIATELY outside the sacred fane of Atashkja, where the eternal fires of Baku are religiously guarded, extensive chemical works have within the last few years been established for the preparation of petroleum. Here the combustible gases as they issue from the soil are collected and ultimately utilised as a source of heat

in distilling the naphtha which is so abundantly distributed throughout the peninsula of Abescheron. A visit to this remarkable locality has enabled Herr Trauttschold, of Moscow, to lay before the German Geological Society an interesting paper, "Ueber die Naphtaquellen von Baku," which appears in the current number of the Society's *Zeitschrift*. Accompanying the memoir is a map of the peninsula on which Baku is situated, showing the distribution of the numerous mud-volcanoes, the springs of naphtha, and the sources of the inflammable gases. Four distinct kinds of springs may be distinguished, according as they yield fresh water, salt water, naphtha, or gaseous products. The gases are most abundant in the neighbourhood of Ssurachany, while the naphtha is found chiefly in the district of Balachany. It would appear, however, that the soil throughout the entire district is more or less charged with naphtha; thus it exudes from the ground in company with the gaseous hydrocarbons, and it floats upon the surface of the salt water in the mud-volcanoes. The naphtha profusely thrown out from these sources becomes inspissated by exposure to the atmosphere, and ultimately hardens to a solid bituminous mass. This consolidated naphtha, known under its Tatar name of *kir*, is not only used as a fuel, but is employed in the town of Baku for roofing and other purposes. The naphtha is chiefly derived from beds of sand and sandstone of Upper Tertiary age, but the ultimate origin of this and of the gaseous hydrocarbons is a standing enigma to the chemical geologist. Trauttschold could find in the naphtha-bearing beds no trace of vegetable structures which might have yielded the organic materials, and from some excavations in sand charged with naphtha he obtained only shells of *Cardium trigonoides*, Pall., and *Mytilus polymorphus*, Pall. Is it possible that the animal matter of these molluscs, under peculiar conditions of decomposition, could have yielded the hydrocarbonaceous products in question?

A DESCRIPTION of a rich deposit of mammalian remains in Windy Knoll Quarry, near Castleton, in Derbyshire, has recently been read before the Literary and Philosophical Society of Manchester by Mr. Rooke Pennington. The remains were found in a reddish loam, filling a basin, or expanded fissure, in the Mountain Limestone. Bones and teeth of the bison and the reindeer were most abundant, but associated with these were the remains of the wolf and the grizzly bear (*Ursus priscus*). It seems likely that in Pleistocene times this spot was a swampy drinking-place, and that vast herds of bison and reindeer passing up from the valley of the Derwent into the plains of Cheshire, halted here to drink; some would fall in while drinking and others would be bogged, whilst the carcasses of those that might die in the neighbourhood would be washed in during rainy weather. As to the bears and wolves, they probably followed the herd to eat up the weak, the sick, and the straggling. The mammalian remains were determined by Mr. Boyd Dawkins, who calls attention to the fact that the young of the bison were out of all proportion to the adult, from which he infers that the place was haunted by these animals in the summer and early autumn. This ossiferous deposit is the same as that previously described by Mr. Plant (see *ACADEMY*, July 4), and Mr. Pennington takes occasion to point out some errors which appeared in the previous paper.

SOME time ago Mr. Allport, of Birmingham, showed that the Wolf Rock, which rises from the sea between the Land's End and the Scilly Isles, must be regarded as a *Phonolite*, consisting of nepheline, sanidine, hornblende, and a little magnetite. This was the first instance in which either the rock phonolite or the mineral nepheline had been found in these islands. By continued microscopic study of this rock, he has now become convinced that it also contains the rare mineral *noesum*; an interesting fact, since this species has

not been hitherto recorded in our lists of British minerals.

A BEAUTIFUL porphyritic rock, used to a limited extent in Ireland as an ornamental stone, is found in the island of Lambay and on the opposite coast, north of Dublin Bay. The Lambay rock is strictly a porphyritic felsite, destitute of quartz, and appears from its geological relations to have been intruded among the Lower Silurian rocks, subsequently to the period of the Old Red Sandstone. A description of the microscopic structure of this rock, by Professor Hull, has appeared in a recent number of the *Geological Magazine*. Crystals of a pale green orthoclase felspar are freely scattered through a colourless felsitic base, which is darkened by numberless grains of magnetic iron ore, and tinted green by dissemination of a mineral believed to be chlorite. Crystalline calcite and iron-pyrites are also present.

In some "Mikromineralogische Mittheilungen," published in the last number of Leonhard and Geinitz's *Neues Jahrbuch*, Professor Möhl, of Cassel, describes in detail the microscopic structure of a great number of eruptive rocks, including some rare specimens from Aden, Java, and Flores.

MINERALOGISTS have often been puzzled by the curious stones found at Beechworth, in Victoria, and known as "water-stones," or *enhydros*. Although not definite crystals, they are bounded by sharply-defined planes, and are, in fact, irregular hollow polyhedra, each enclosing a cavity which usually contains a liquid and an air-bubble, so that when the water-stone is shaken the bubble moves about, as it would do in a spirit-level. The *enhydros* consist of an amber-coloured chalcedonic crust, almost as hard as topaz, and the walls of the cavity are often studded with crystals of quartz. In the recently-published part of the *Transactions of the Royal Society of Victoria* will be found two papers on these stones—the one by Mr. E. J. Dunn, and the other by Mr. G. Foord. The enclosed liquid is found to be water, holding in solution a small proportion of saline matter. Although the probable origin of these curious bodies is discussed by these writers, it must be confessed that the subject is still somewhat obscure.

SOME "Geologische Bilder aus Italien" have been contributed by Dr. Rudolph Ludwig, of Darmstadt, to the Imperial Society of Naturalists of Moscow. A general sketch of the geology of the peninsula is followed by special descriptions of the salt-deposits near Alto Monte and Lungro, in Calabria; the principal Italian mines of copper, lead, and mercury; the boracic-acid *soffioni*; and the deposits of alum-stone and other minerals of economic value. These sketches are the result of personal observation during the writer's excursions to Italy on mining business.

IN some mineralogical notes communicated by Dr. August Frenzel to the last number of the *Neues Jahrbuch*, a new mineral is described under the name of *Miriquidite*. Its composition is not yet well established, but it contains oxide of lead, peroxide of iron, phosphoric and arsenic acids, and water. This is another of the new minerals obtained from the mines of Schneeberg, in Saxony.

AMONG the minor papers in the last number of the *Zeitsch. d. Deutsch. Geolog. Gesellschaft* we may refer to some palaeontological notes by Herr C. Struckmann of Hanover, in which he records the occurrence of *Terebratula trigonella*, Schloth., in the Coralline Oolite of Goslar in the Hartz, and the discovery of Upper Portland beds, with *Corbula inflexa*, near Ahlem, in Hanover.

WE have received the first three parts of a new geological treatise entitled *Die Geologie und ihre Anwendung auf die Kenntniss der Bodenbeschaffenheit der Oesterr.-Ungar. Monarchie*, by Dr. Franz Ritter von Hauer. In this work the Director of the Austrian Geological Survey is preparing an advanced text-book for students, with special reference to local geology. To anyone seeking an acquaintance

with the geological structure, the palaeontology, and the mineral resources of the Austro-Hungarian monarchy, this work will be peculiarly acceptable. So far as it goes the treatise is admirable; but as the completion of the work is promised within the present year, we may conveniently defer any detailed notice until the last part shall have appeared. The publisher is Alfred Hölder, of Vienna.

Das Ausland quotes a statement recently made by Professor Landois to the Natural History Society of Prussian Rhineland, to the effect that ants produce vocal sounds, though of a pitch inaudible to man. He finds they have a sound apparatus such as is found in the genus *Mutilla* and in the allied genus *Ponera*, Latr. Westwood has remarked on the "rather sharp noise" made by *Mutilla* (a sandwasp), when disturbed, and he attributed it to "the action of the large collar against the front of the mesothorax," but M. Goureau ascribed it, as Professor Westwood states, to the friction of the base of the third segment of the abdomen with the preceding joint. Professor Landois appears of the same opinion.

THE history of the domestic fowl has occupied the attention of Herr Jeittele, and he states that although the species *Gallus* is not now wild in Europe, there were wild sorts there in the tertiary epoch; in the quarternary period of the Mammoth there were two varieties, one coming near, or identical with the domestic fowl in Western Europe. In the pile dwellings of the Stone period the domestic fowl does not appear, but it does in the Bronze period: it is found in Celtic graves. In Upper India and China, the domestic fowl, whose wild ancestor the Bankiva fowl is still living, spread in very early times through Central and Eastern Asia. It was common about the Mediterranean in the fifth (?) century, and known to Germans, Celts and Britons long before the time of the Roman Empire, and may have come from the East through Southern Russia, Poland and Hungary.

M. HOFFMANN has informed the French Academy that his two pupils who discovered a mode of obtaining vanilla from the sap of pine trees have established a flourishing manufacture. They obtain a hundred francs worth of vanilla from a tree of moderate size. The wood is not injured by the extraction of the sap. This communication was the more interesting, as cases of poisoning have lately occurred through the substitution of the wild for the cultivated vanilla.

HERR VOGEL divides stars according to their spectra into three classes:—(1) Those whose heat is so great that the metallic vapours of their atmospheres exert little absorption, and which show no lines in their spectra, or only feeble ones. These are white stars. This class he divides into *a*, which show very weak metal lines, and the hydrogen lines strongly, such as Sirius and Vega; and *b*, in which either single metal lines are very feeble or not to be seen, and the hydrogen lines fail (β , γ , δ , ϵ , Orionis); *c*, spectra showing the hydrogen lines clear and the line D_3 , which includes, up to now, only β Lyrae, and γ Cassiopeiae. His second class includes stars which, like our sun, have in their atmospheres metallic vapours, producing powerful absorption lines. These are yellow stars, and include stars giving very distinct metallic lines; some exhibiting numerous lines in the yellow and green. The hydrogen lines mostly strong, but not so much so as in Class 1. In some these lines are weak, and then numerous thickly-distributed lines are seen in the least refrangible part of the spectrum, as in Capella, Arcturus, Aldebaran. Others of this class show, beside dark lines and weak bands, many bright lines (T Coronae, stars in Cygnus, observed by Wolf and Rayet, and the variable R. Geminorum). In his third class he places stars whose temperature is so reduced that substances in their atmospheres enter in combinations, and which show more or less broad absorption bands. These are red stars. Among

them some exhibit, beside dark lines, dark bands in all parts of the spectrum, and the most refrangible portions are weak. The bands are plainest towards the violet (*a Herculis et Orionis*). Certain small stars show strong sharp bands towards the red, and feeble ones towards the violet. Further details will be found in *Astr. Nachr.*, No. 2000.

HERR MORITZ TRAUBE is led, by his researches in fermentation, to views of the action of yeast differing from those of Pasteur. He concludes that yeast germs cannot develop in a medium containing no free oxygen; that developed yeast, as Pasteur supposed, can multiply in suitable media without free oxygen; that Pasteur was wrong in supposing that in the propagation of yeast, when air was excluded, the oxygen required was taken from the sugar, as it was supplied by the albuminous matter present; that, in pure sugar solution, yeast can cause alcoholic fermentation in the absence of oxygen, but without propagating its own cells. He regards the fermentation as not necessarily a vital process of the yeast plant, which, he believes, contains a ferment acting in a catalytic manner. Catalysis is, however, merely a name, and an awkward one, for processes not understood. Fuller details will be found in *Der Naturforscher*.

MEETINGS OF SOCIETIES.

SOCIETY OF BIBLICAL ARCHAEOLOGY (Tuesday, November 3).

S. BIRCH, LL.D., F.S.A., President, in the Chair. The following papers were read:—1. "The Languages of the Cuneiform Inscriptions of Elam and Media." By the Rev. A. H. Sayce, M.A. The dialect to which the agglutinative idiom of the Persian inscriptions belonged was spoken by one of the four tribes of Susiana or Elam, probably by the Amardi. It was closely akin to two other dialects of Susiana, which have also been revealed by cuneiform discovery—those of the Cassi or Kossaeans and of Anzan or Susa—as well as to the modern Vogul-Mordvinian group; and was more remotely connected with the Accadian of ancient Babylonia. Two dialects of the latter may be detected, both of which are marked by such an extreme simplicity of agglutination as to render the Accadian the Sanskrit of the Turanian tongues. The Amardi were the primitive population of Media, the Aryan invaders not having appeared before the ninth century B.C. Additions were made in the paper to our knowledge of the Amardian dialect, an older form of which exists in the inscriptions engraved at Mál-Amir by King Suttur-Cit, and translations were given for the first time of brick-legends from Susa. All three Susianian dialects, together with that of the Cassi, were compared with the Accadians, and the origin and explanation of many grammatical forms, obscure not only in the modern Finnic idioms but also in those of ancient Elam, were thus pointed out.

2. "Four New Syllabaries and a Bilingual Tablet." Translated and edited by H. F. Talbot, F.R.S. These precious documents were brought from Nineveh by Mr. G. Smith this summer. They are marked S 23, 15, 14, 17, 12. The first tablet mentions a City, IS, *ittu* or *iddu*, probably bitumen (Herodot. Roman city IS: now called Hit, where bitumen still abounds). *Kish* (Heb. *Katish*) (P our cotton) passus (byssus) = sis (Heb. *shish*), fine linen. The Accadians knew of white, black, yellow, and green cloth, perhaps also Tyrian purple cloth. On one of these tablets one word stands by itself, and, in Mr. Smith's opinion, this was to catch the student's eye and to refer him to the next tablet. Another tablet gives a list of the various classes of palace-guards of the Court: gatekeepers, guards of defiles, night watchers, fortress guards, prison warders, guardhouse warders of palace gate, of great city gate, of treasury, of royal granary, house guards, temple guards, field guards, orchard guards. Also the titles of honour,

lord and lady of the palace; the glorious epithets of the monarch (as the Profoundly Wise, Active, Intelligent). An Assyrian reader has written his way of pronouncing *sib*, viz. *siba*, a useful marginal gloss.

GEOLOGICAL SOCIETY (Wednesday, November 4).

J. EVANS, Esq., F.R.S., President, in the Chair. The Session was opened by a contribution to microscopic petrology, by Mr. J. Clifton Ward, of the Geological Survey. Mr. Ward gave a verbal abstract of his "Notes on the Comparative Microscopic Rock-Structure of some Ancient and Modern Volcanic Rocks," illustrating his remarks by rock-sections exhibited under the microscope, and by a large series of diagrams. Working amidst the ancient rocks of Cumberland, where the associated eruptive series forms so marked a feature in the local geology, the author has naturally been led to attempt a comparison between these old lavas and their modern representatives thrown out from our active volcanoes. Selecting as a starting-point the lavas of Vesuvius, he described in detail the microscopic characters of several of these volcanic rocks; and turning thence to the eruptive masses associated with the Silurian series in North Wales, he described in like manner the micro-mineralogical structure of many of the felsites and ash-beds, showing that these generally exhibited under the microscope a felsitic base or magma. Then passing to the Lake district of Cumberland, he dwelt upon the several points of resemblance and of difference exhibited by the ancient lavas and ashes of this area and the correlative rocks in North Wales. Some of these Cumbrian lavas are decidedly doleritic, and present a well-marked crystalline base, whilst others are rather felsitic; and as a whole they may perhaps be regarded as intermediate between the Welsh felsites and the true dolerites. This relation is, moreover, supported by the proportion of silica present in the Cumberland lavas. If, then, the old Welsh felsites represent the trachytic or acid series, these rocks in Cumberland might be taken as representatives of the trachydolerites; or it might be more appropriate to term them *felsi-dolerites*—a name which would indicate at once their relation to the felsites on the one hand and to the dolerites on the other. It is difficult to distinguish microscopically some of the altered felspathic ashes from true felsites, and the author maintained that in order to arrive at sound conclusions it was necessary that the microscopic, mineralogical, and chemical study of a rock should always be supplemented by a knowledge of its geological relations as observed in the field.

ROYAL MICROSCOPICAL SOCIETY (Thursday, November 5).

CHARLES BROOKE, Esq., F.R.S., President, in the Chair. The first paper read was by Dr. Joseph Fleming, Army Medical Department, describing Fungi he found on plants in the Himalayas, and which corresponded with European species of *Trichobasis*, *Uredo*, *Puccinia*, *Coleosporium*, &c.

The second paper, read by the Secretary, was entitled "Continued Researches into the Life History of the Monads by W. H. Dallinger, F.R.M.S., and J. Drysdale, M.D., F.R.M.S." It detailed numerous researches made by the authors on the plan of those mentioned in former papers, and described in our columns. Operating with a maceration of cod's head, they found peculiar forms at the expiration of twelve weeks. In another case a maceration of salmon's head was used.

One cod's-head maceration showed no trace of any monad, but swarmed with gigantic specimens of *Spirillum volutans*. Many other experiments showed great uncertainty as to the appearance of the monads desired, but a maceration that had been allowed to dry up, and which had contained them, produced them in abundance after being moistened with an exhausted maceration of the

same kind. This enabled a very remarkable series of developments to be traced, from extremely minute germs that had not been destroyed by the desiccation, though various states and stages. As in former papers, we find what appears to be a true sexual process, as well as propagation by budding or fission. One of the most remarkable facts ascertained is that true sexual germs even survive a temperature of 250° Fahr.

FINE ART.

THE FRENCH GALLERY.

THE Gallery at 120 Pall Mall no longer corresponds to its long-standing and still-retained designation of "The French Gallery." The catalogue speaks of the collection which opened on the 2nd instant as the "Twenty-second Annual Winter Exhibition of Cabinet-pictures by British and Foreign Artists;" and this is substantially correct, although the one work which lends a particular interest to the assemblage is far from being a "cabinet-picture." Of the collection as a whole we cannot speak in eulogistic terms. On entering, for instance, we passed a domestic picture by that smooth and elegant but rather rapid French painter Bouguereau (No. 2), named *The Little Marauder*; and, supposing that we should find further on several works of a higher calibre, we had left it unmarked in the catalogue. But, on quitting the exhibition, we discovered that this really counts among the prime examples in the room, and we were reduced to noting it accordingly.

The one salient picture to which we have referred is by Hans Makart, Piloty's favourite pupil—*Venice doing Homage to Catarina Cornaro*. It is, as the catalogue says, "35 feet in length, and 13 feet 6 inches in height, and contains forty-one figures, most of which are above life-size;" it formed a leading feature of the International Exhibition in Vienna. The notion propounded in the catalogue, that Venice "did homage" to Catarina Cornaro, the bride elect of the last king of Cyprus, is scarcely, we apprehend, correct. Venice had other schemes in her head than that of doing homage to this lady, who had, for political reasons, been pronounced a Daughter of St. Mark; and in fact, when her subsequent widowhood, and the death of her child, made her Queen of Cyprus in her own right, the Venetian state confiscated her sovereign claims, and merged them in its own. The subject of Herr Makart's picture might therefore be better defined as the Venetians *feting* Catarina Cornaro as Daughter of St. Mark, and Queen-consort of Cyprus. It is highly desirable that the English public should acquaint itself with the handiwork of so prominent a man as Makart, and should appreciate with all cordial acceptance his great and vivid power of work, the truly exceptional force of his colouring and handling, his capacity for presentment and combination, the success with which he carries one pictorial theme over the whole surface of a vast canvas, without flinching and without misgiving. When these unusual merits have been handsomely allowed for, we have to ask what is the ultimate aesthetic value of such a performance, and we reply "not very much." It is essentially paint-work, rather than painter's work. Herr Makart follows here in the steps of Paul Veronese, and even, in a certain sense, treads pretty close upon his heels; yet, after all, his pacing is that of a *machinista*. He is not, as Veronese was, a great festive patrician in the realm of art, lordly and self-possessed, temperate in his very excesses, moderate and exuberant at once: he is more a pageant-master, who knows what kind of display is expected of him, and finds in himself all requisites of force and of management for carrying it out. This large picture would be the best sort of drop-scene for the best sort of theatre: its place is not by the side of the *Marriage at Cana* in the Louvre. It lacks atmosphere, and we look throughout it in vain for one thoroughly fine head.

All this we say not as intending to derogate from the conspicuous merits of Herr Makart and his work, but as aiming to define their quality and relation. The painter is a young man, only thirty-four years of age, and, if he is a German Calibri of the nineteenth century, or in any other sense a great historical painter, we may hope that he will yet have ample opportunity of proving as much.

Passing from this picture, we have to look about for anything else worthy of particular regard. Certainly the *Ruth and Boaz* of Mr. Dowling does not respond to our quest. *A Visit to Grandfather*, painted by Blommers with breadth and skill, but with too much mannerism of sheeny and gritty surface, takes perhaps the first place; it has something of the style of De Hooghe, and something of that of the French peasant-painter Millet. The grandpapa himself is needlessly mean for pictorial treatment. *A Deserter*, by Mr. Holl, has force and surehandedness, without distinction; in these respects, conforming to previous works by the same artist. The expressions of the deserter himself, and of the shyly and gloomily sympathetic little girl who observes him under arrest, are well given. *Audifax and Haddumoth* is the title of a picture by Flueggen, representing two goose-herds, a youth and girl, both under adult age, the latter condoling with and endeavouring to solace the former. These proper names, and the story pertaining to them, are unknown to us: the work is skillfully painted, in a low tone of half light. *The Sonata Interrupted*, by R. Madrazo, shows us a Spanish lady who has risen from her pianoforte to con a letter and a bouquet. There is sentiment in the face, and much bright and clever painting, all somewhat marred by dexterity tending towards coarseness.

The First Cigarette, an oriental subject by Burgess; *Kept Waiting*, by Morgan, a small interior, not much unlike Tissot's recent mode; *The Seamstress*, by Pagliano, a large half-figure, vigorous, and not wanting in agreeableness; *An Unequal Contest* at cards between a Spanish muleteer and a Franciscan, by Vibert, carefully and completely rendered, both in expression and in detail; and a small figure by A. Gues, *The King's Jester*, may be looked at; while *Hermione*, by Mr. T. F. Dicksee, and three other specimens by this artist and Mr. J. R. Dicksee, obtruded here on the unwary eye, should be heedfully avoided. Forewarned, forearmed.

The landscapes include a very cleverly hit piece of effect by Munthe, *A Winter's Eve*,—also by the same painter, *A Wintry Day*, a shade less successful; two little works by Mesdag; *Returning from Work*, by C. E. Johnson, commendable; and *The Welsh Dairy Farm*, an attractive small specimen of what our veteran master John Linnell was doing as long ago as 1847. Cattle are well treated by A. Braith in *Feeding-time for the Calves*; and fruit by Mme. Muraton in *Peaches and Greengages*.

HALSWELLE'S VENETIAN PICTURES.

UNDER the name of "Twelve Months in Venice," a considerable number of oil and water colour pictures by Mr. Keeley Halswelle, A.R.S.A., are now on view at Messrs. Agnew's Gallery, No. 5 Waterloo Place: fifty subjects are entered in the catalogue. "Their fidelity to the places represented," says Mr. Halswelle, "may be relied upon, from the fact that all were drawn and painted on the spot, without any attempt to 'make pictures,' or to alter or vary any effect or form in nature."

Mr. Halswelle is a painter of more than common force, and proportionate skill, founding his style principally upon that of the late Mr. Phillip. Whatever he aims at he can do, so as highly to impress the half-trained spectator, and partially to content the connoisseur. Up to a certain point, we respect and enjoy his work: being quite prepared, however, to find that the point in question is some way below the utmost limit of the artistic

opportunities offered by such a place as Venice, and then to look to other painters for a higher grade of satisfaction.

The largest picture in the room is named *The Elevation of the Host*, and is not Venetian in subject. It was executed in Rome in 1872, and has been exhibited before, if we mistake not. Another well-sized picture, inscribed *Rome, 1874*, is taken from a bare-walled Venetian chapel; three benches are filled with a characteristically painted congregation of the lower class, and a small girl kneels in front before the unenriched altar. This is a work of superior ability, capable of becoming decidedly popular. Other subjects which we may particularise are the *Palace on the Grand Canal near the Casa d'Oro*, rather spoiled by the dressy women in the gondola; *Interior of San Marco* (12), clever, but not much like the place in colour; *A Fruit Boat going to Market, Palazzo Dario in the background; Sunset on the Laguna* (18); *The Bridge of the Rialto, Moonlight, water-colour; Sketch of Effect of Sunset from a Balcony on the Grand Canal looking towards the Accademia; and The Steps of the Salute*, littered with picturesquely treated groups of Venetians.

THE NEW BRITISH INSTITUTION.

LIKE the so-called French Gallery, this is a collection of works by artists of all nations; for England is at the present day, in art-manners, the least insular and most cosmopolitan of countries. The collection, opened on the 2nd instant, is a rather small one, about 210 works; and, if we call it on the whole trivial, we do it no injustice. There are, however, a few pictures of fair quality.

Among the figure-subjects we find nothing more worthy of a word of hearty praise than the small and sketchily executed work of Mr. Adams-Acton, named *Isola di Sant' Elena*; representing a gondolier, of the least elaborately-costumed class, with his little boy, floating up to one of the remoter islands of the Venetian group. The gondola goes peak foremost, greatly foreshortened to the eye; the child sits by the peak; the gondolier lounges in his bark, with a fiddle beside him; the lagoon-water is green like glass, and hardly less smooth. The figures are designed and posed with uncommon spirit; and throughout one discerns an artist who has a decided point of view of his own, and knows how to make it tell in his work. *The Inundation*, by J. Verhas, portrays a little girl freely sousing from a water-pot a plant which is set up on a leather-covered chair. This picture belongs to that class of strictly reproductive art which has been much in vogue of late years on the continent, and not a little in England as well: the aim is to represent every object, from a human being to a brass-headed nail, with exact and indifferent verity,—not however with punctilious finish, but in a forcible broad style. Everything is realised; nothing is over-enforced, or put forward with zealous predilection. The resultant works are able and telling; not interesting, certainly not intellectual, and sometimes to be called stupid. The picture of M. Verhas, though somewhat opaquely executed, takes a very creditable rank in this line: its masculine merit contrasts with the wax-work vacuity of a painting, *Mamma's Birthday*, by another artist bearing the same surname, F. Verhas. *A Glass by the Way* is a very clever minute picture by Spiridon, in the manner of Meissonnier or his followers: we see an old Italian country-town, with its graded pavement offering a steep ascent, and a few travelling-companions pausing to drink. The costume belongs to a late date in the sixteenth century. The lifelike aspect of the subject would be all the more evident, if the horses or mules of the travellers were brought into the composition. Mr. Calthrop, like M. Heilbuth in Paris, is evidently bent upon working the characteristic aspects of Roman Catholic ecclesiasticism. *Ultramontanes, St. Peter's, Rome*, shows us a bishop and a priest in intense

colloquy, and a Capuchin prostrated on the marble pavement: a niche-monument to one of the Popes occupies the central background-space. The bishop and priest may perhaps, to judge from their faces, be Frenchmen rather than Italians. They are both inveterate fanatics; the former having more of a worldly turn, and the latter of the ambition to undermine and domineer. The tone of the precious marbles, with their decorative variations here and there, is good, and the whole work is that of a capable man. The *Bénitier, St. Peter's*, displays merit of a like kind, though the subject-matter is slighter: a little girl is reaching up for the holy water in the *bénitier*, so well-remembered by travellers on account of the gigantic infant cherubs who support it: two Franciscans are seated hard by.

Other figure-subjects worthy of some attention are the *Ancient Gallant*, a Spanish character-piece with much expression not of the most refined kind, by Daunas; *An Old Nook in Paris*, by Miss Sophia Beale, where we see some sisters of charity going out with their umbrellas on a sloppy day, their abode being decorated with a tricolour flag, and the half-seen "Fraternité" of a republican inscription—a small picture with a good deal of well-caught subject-matter, fairly executed; and *A Mediaeval Student*, by J. Forbes-Robertson. *Matins* is a showy production, by no means of a high order of excellence, by Gianetti—a youthful lady of mediaeval Italy entering a church.

The name of Lamorinière is a guarantee for at least one fine landscape in the gallery. *After Sundown*, by this painter, presents a farmhouse with a swampy stream in front, and dark grassy paths—all these, along with a shepherd and his sheep, half defined and half obscured in the late orange and grey sundown—the humour waning, the dusk thickening. Mr. G. F. Teniswood also has a poetic perception of twilight effects: witness his *Mountain Twilight* over a lake and its peaked and pinnaced rocks; likewise his *Early Dawn*, in which the entire colour-effect simulates that of a prism—the richly tinted streaks appearing in the central horizon-line of sky, and the deeper hues and tones, feelingly varied, coming in the upper and lower spaces. Mr. William Linnell sends a small but fine landscape-composition with figures, having a certain heroic quality worthy of its subject—*Ulysses driving the Oxen sacred to Apollo and Diana to slaughter*: there is elevated treatment of tree-form in *The Hireling Shepherd* by the same artist. *Sunset in Equatorial America*, painted by the late American landscapist Mignot, revives our regret for the death of this very capable painter, conversant as he was with the exceptional scenery and effects of regions unknown to well-nigh all artists, whether of our own or of preceding times. We can commend likewise the *Afternoon of Siebels*, a shepherd and his flock under a tree; *Off Hastings*, by De l'Aubinière; *A Calm*, by Clays; and *Above the Mill*, by Miss E. Rooke. *Morning on the Dunes*, by De Haas, is a very able cattle-picture, painted with observable solidity somewhat in the style of Troyon: three cows are portrayed, facing right out towards the spectator. S. Gessa is a skilled executant of still-life, as his *Oranges and Oysters* testify.

W. M. ROSSETTI.

NOTES AND NEWS.

AN interesting proof of what may be effected by judicious restoration is, we learn from the German papers, afforded by the result of the Viennese painter Schelein's successful manipulation of the Holbein table of Zürich. This invaluable work of art, which had been given up as wholly past restoration, and which had long been consigned to the least regarded lumber-room of the Zürich City Library, is now nearly perfect again, both as to details of composition and brightness of colouring. The picture known as *Holbein's Table*, which ranks as one of the earliest of the great master's authenticated works, was

painted on a beech-wood slab, measuring about 4½ feet in length by 3½ feet in width, and had been so often varnished that at length nothing but the coat-of-arms in the centre was to be seen. Herr Schelein has now succeeded in removing the superincumbent coatings, and has revealed the work of the great German master, who at the age of seventeen completed this interesting picture at the instance of the Bär-Brunner couple, whose house and home-life it was intended to commemorate. The Bär-Brunner arms, which constitute the central point of the composition, and are, perhaps, introduced in allusion to the husband's office of standard-bearer to the town of Basel, are surrounded by an immense variety of groups illustrating, both symbolically and realistically, the every-day course of life in the kitchen and larder of well-to-do burghers of those times. On one side rocking-horses bestridden by marionettes parody the achievements of the tournament, while on another side of the board a series of the most playfully conceived groups of figures exhibit maid-catching and bird-catching with bright lures, golden nets, rose-traps, and decoys of every kind. All the details of the picture are now perfectly restored, and when the few places where the paint is destroyed have been temporarily covered over with water-colour to facilitate the process of engraving, to which it has been determined to submit the work, it will be again consigned to the custody of the authorities of the Zürich Town Library.

THE Italian Gallery in the Louvre was reopened last week.

PARISIANS have of late been expressing considerable dissatisfaction because the statue of Napoleon I., their beloved Petit Caporal, has not as yet been set up in its place on the top of the restored Colonne Vendôme. M. de Chennevières recently wrote to the *Figaro* on the subject, stating that he was not in any way responsible, as some correspondent had implied, for the delay. It appears that the National Assembly voted a sum for the restoration of the column, which was evidently meant to be applied to the whole work, statue as well as bas-reliefs; but when the statue came to be examined it was found to have suffered so much injury that it was deemed necessary to recast it. Fortunately, the model of half life-size was still in the *atelier* of the sculptor, M. Dumont, and its recasting would not, one would have imagined, have been a matter of great difficulty. It has been made so, however, and a supplementary grant has had to be voted by the National Assembly for the work. The *Journal Officiel* stated last week that the statue was not as yet ready, but that when it was it would be raised to its place by the same simple means as were employed in 1863, so that there was no necessity for the present scaffolding to remain, and it would soon be taken down.

IN the course of the recent explorations of the Esquiline quarter of Rome, a number of bas-reliefs and other pieces of sculpture have been found belonging to a temple of Jupiter Dolichenus. Among other sculptured remains, a nearly perfect statue of the god has been recovered. The pedestal bears several votive inscriptions by manumitted slaves and seamen of the Roman fleet at Misenum. The exploration of this district of Rome has also been successful in bringing to light a large number of Etruscan graves, and of others belonging to the times of the Empire, in which are some highly interesting cinerary vessels, and numerous sculptured fragments of marble and porphyry sarcophagi. In the old Villa Palombaro a well-finished Venus' head was found, together with a Mercury carrying his caduceus, various bronze vessels, and some sculptured marbles; while at the Via Babuino remains of mosaic floors and pavements have been laid bare, together with portions of a marble sarcophagus ornamented with alto-reliefs of genii.

THE Imperial Academy of Arts at Vienna has in contemplation to bring out a work which is to give photographic representations of all the Greek

alto-reliefs that have formed part of the decorations of graves, funeral urns, or other depositories for the remains of the dead. More than a thousand photographs have already been prepared for the purpose, and the work, of which the first part is nearly ready, promises to supply a want in the literature of Hellenic art.

AFTER prolonged discussion, it has been determined that the proposed Technical Museum for Bavaria shall be located at Nürnberg, and not in the Bavarian capital, as the people of Munich desired. The Minister of the Interior has superintended in person the preliminary arrangements for its complete organisation, and was present on October 25, when the buildings erected by private local contributions for the purpose of serving as a technical school were formally opened. It was announced on the occasion of this ceremony that the King of Bavaria intended to endow the institution with an adequate sum for the distribution annually of a definite number of medals and other prizes to the best students.

THE Academy of Arts at Vienna has recently bought an interesting collection of Albert Dürer's copper plates and woodcut engravings, the history of which can be accurately traced back more than a century, when it first came into the possession of Goethe's friend and correspondent, Heinrich Sebastian Hüser, of Frankfurt-am-Main. On the death of Hüser in 1808, this collection, together with a lock of hair reputed to have been taken from the head of the great master, was purchased by Friedrich Heinrich Schlosser (a nephew of Goethe's brother-in-law of the same name), whose widow bequeathed it to Professor Steinle, of Vienna, her husband's nephew, through whose heirs it has now passed by sale to the galleries of the Imperial Academy.

It is reported that Dr. Déthier, Director of the Museum at Constantinople, has, in conjunction with the American Consul-General, Signor Cesnola, secured an interesting collection of antiquarian objects in the island of Cyprus. The mass of treasures accumulated by these indefatigable explorers was so great, that more than a fortnight had been absorbed in packing the forty-four large crates and thirty chests required for their reception. The discoveries of Messrs. Déthier and Cesnola include several cylindrical gravestones bearing Greek inscriptions which may probably be referred to the early Christian ages and the closing period of paganism; but here, as in numerous other remains of the same kind, there is no trace of a cross or any analogous religious symbol.

M. F. GROBON, a French artist, has lately exhibited specimens of his ingenious reproductions of historical monuments and old châteaux, in faience. The well-executed models in faience are artistically coloured in the natural tints of the originals, and thus a reproduction is furnished more durable than the building it represents, for time, so destructive to stone, has little effect on faience.

THE death of the French painter M. Dedreux-Dorey, at the advanced age of eighty, took place a few weeks ago. In the discourse pronounced by M. Mathieu of Sèvres at his funeral, it was stated that Géricault's famous picture *The Raft of the Medusa*, was preserved to France by his patriotic endeavours. It appears that at the sale of Géricault's paintings that took place shortly after his death, this picture was the subject of a lively competition between several foreigners and picture dealers, whose avowed object was simply to make a profitable speculation out of it. Dorey, however, was determined that the *chef d'œuvre* of his master and dear friend should not be lost to France, and he resolutely outbid every bidder until at length he obtained possession of it for a little over six thousand francs. After this an American offered 25,000 francs for it, but he refused to part with it except to the Louvre, to which he sold it in 1828 for the same sum as he had originally given for it. Dedreux-Dorey,

though belonging as it were to the past, practised his art until within a few weeks of his death. He was not very remarkable as a painter, but appears to have been highly esteemed as a man.

VASARI in his life of Sansovino mentions that that artist executed "a fine statue of Hercules for the Duke of Ferrara." Strange to say, no other writer has ever alluded to this work, and it has been so completely forgotten that it will be a pleasant surprise to most art students to hear that it is still in existence. In the *Gazette des Beaux-Arts* for last month, Il Marchese Giuseppe Campori, who some time ago published in the same journal some important new documents concerning Leonardo da Vinci's statue of Francesco Sforza, makes known some interesting particulars respecting Sansovino's long forgotten work, which, more fortunate than Leonardo's masterwork, is still preserved in the little town of Brescello, in the territory of Reggio. It appears that in 1500, Hercule II. d'Este, Duke of Ferrara, desiring to have a statue of Hercules to place over a gateway in Modena, desired his ambassador at Venice, Girolamo Ferussi, to commission Sansovino to execute it. The wily ambassador, hoping no doubt to get it a little cheaper by that means, did not tell Sansovino that it was for the Duke, but made out that it was a commission from a simple gentleman of Ferrara. Sansovino accordingly undertook it for 120 ducats, intending to leave its execution principally to his pupils, and only when the negotiations were complete found out that the statue was really for the Duke, and would be placed in a conspicuous public position. Many delays attended its execution; the block of marble could not be obtained; and Sansovino, tricked to some extent in its price, probably did not hurry with his unprofitable commission, in spite of the importunities of the Duke and his ambassador, between whom many letters passed on the subject. Sansovino also wrote himself to the Duke, excusing his delay; and at last, after much angry feeling had been excited, Ferussi had the satisfaction of announcing the "happy completion of the statue" to his ducal master. This was in June, 1553, so after all Sansovino had only been three years in executing this colossal statue. But meanwhile Hercule d'Este had changed his mind as to its destination, and instead of having it placed over the gateway at Modena, as at first intended, had it taken to Brescello, and placed on a high pedestal in the middle of the Piazza. Here it remained for a century and a half, until 1704, when the fortress was taken by the French, and the statue thrown to the ground. No attempt was made to restore it, and it remained in an utterly neglected condition until 1727, when a patriotic abbé named Talenti had it set up again on the pedestal on which it still stands, on the Piazza at Brescello. Its history, however, by this time had been so completely lost that it was generally supposed to be an antique. Talenti, who wrote a history of the town, a work still preserved in manuscript, ascribed it to a Greek sculptor, and both Muratori and Tiraboschi speak of it as a work of ancient art. By restoring it to its true author, and by publishing these interesting particulars concerning its history, found among the archives of Ferrara, Il Marchese Campori has revealed another important source of art history, besides those that we already owe to his researches.

In the current number of the *Zeitschrift für bildende Kunst*, Robert Vischer gives us the results of his "Studies at Siena." The Siennese passed among their countrymen as being light-hearted and ardent in temperament. Dante speaks of them as being also very vain—

"Or fu giammai
Gente sì vana come la Sanese;"

but these qualities do not appear in their art, which retained its sweet religious melancholy long after the more progressive art of Florence had developed into naturalistic beauty. Duccio, Simone Martini, the Lorenzetti, Lippo Memmi, and other

masters of the Sieneſe ſchool, are commented upon by Herr Viſcher, but no new facts concerning them are given.

In an article upon *Coſtume and Faſhion* (*Tracht und Mode*) Veit Valentin conſiders the ſubject of dreſs from an æſthetic point of view, and more eſpecially in its relation to the hiſtory of culture. Dreſs had formerly a ſymbolic ſignification; it defined the rank, the calling, and even ſometimes the religion of the wearer. Thus the Mahometans in Egypt obliged the Chriſtians to wear blue, and the Jews yellow turbans, in order to diſtinguiſh them from the faithful followers of the Prophet, whoſe favourite colour was green; and the rich coſtumes of the Middle Ages betokened the rank and often the principles of their wearers. Theſe ſymbolical coſtumes were in many caſes continued long after their original meaning had been forgotten, and we may trace their ſurvival at the preſent day in the dreſs of our ſoldiers and in other official coſtumes. Faſhion, on the other hand, tends to level diſtinctions, and in times of ſocial revolution eſpecially, it exerts a powerful progressive influence. In the hiſtory of culture it has perhaps even more ſignificance than the leſs mutable coſtume. The ſubject is to be continued. An etching by L. Viſcher from a ſimple landſcape by Ruysdael, and another from a clever *genre* picture by Ed. Grützner, form the chief pictorial attractions of a ſomewhat dull but learned number.

THE STAGE.

IRVING IN "HAMLET."

IN all that Mr. Irving has hitherto done—before the representation of laſt Saturday night—he has ſought perhaps eſpecially to be original and intense. He has been determined to create, as well as to interpret, and in ſome of the originality there has been eccentricity; and in ſome of the intensity, extravagance. To get at ſome new ſtandpoint would, like enough, have been the aim of moſt of our actors in attempting *Hamlet*—which he attempted laſt Saturday. The effort of courſe would have reſulted in failure, but probably it would have been made. The difficulty of making any mark at all in a ſtage character loaded with traditions, and round which a whole literature has cluſtered, would have been recognised, and in novelty and ſtrangeness only would have appeared the one remaining chance. Mr. Irving has reſiſted all ſuch temptation as this. He has ſet himſelf more reſolutely to interpret than to invent. It is eaſier in ſuch a part to dazzle than to ſatisfy. But Mr. Irving has ſatisfied, by the ſheer mental force and ſubtlety of an always reſtrained interpretation.

For, of the old extravagance, there remains now hardly a trace. Writing hurriedly, ſoon after the performance, we can recall no trace at all. Moſt of us have cauſe to know that heretofore, with all his merits, Mr. Irving has broken now and then into rant. It was the remark of a Frenchwoman, after Saturday's performance, that this was the firſt *Hamlet* who never ranted at all. Twice, indeed, he tears a paſſion to tatters, but in one of theſe caſes the text juſtifies him, and in the other it obliges him. The firſt is his moment of anger with himſelf for ſeeming weak in action beſide the ſympathetic paſſion of the player:—

"What's Hecuba to him, or he to Hecuba,
That he ſhould weep for her? What would he do
Had he the motive and the cue for paſſion
That I have?"

That is the ſuggeſtion of it, and then begins the raving, ſuddenly arreſted by a freſh thought of ſelf-contempt:—

"This is moſt brave,
That I, the ſon of a dear father murder'd,
Prompted to my revenge by heaven and hell,
Muſt, like a whore, unpack my heart with words,
And fall a-cursing like a very drab."

That is the juſtification of it, if juſtification you need; and the ſecond inſtance is when Laertes

has leapt into Ophelia's grave, and with grief "that bears ſuch emphasis" "conjures the wandering ſtars." Then *Hamlet*, not to be outdone, rants alſo:—

"An thou'lt mouth,
I'll rant as well as thou."

And afterwards, remember, he tells Horatio that the "bravery" of Laertes' grief put him into a "towering paſſion." But in the main, the abſence of all exaggerated emphasis is to be commended in this laſt *Hamlet*. Sometimes, indeed, the abſtinance of emphasis is greater than is cuſtomary—greater, perhaps, than is needful, though on the whole good. The traditional exits are diſregarded: of the final couplets no actor's "point" is made. Speech ceases as in common talk—dies out like embers of a fire.

Of courſe there are frequent flaſhes of paſſion, and one more brilliant than the reſt. That one carries away the audience, leaving the actor ſtill fully in poſſeſſion of his means. It occurs in the play-ſcene (act the third) when *Hamlet* ſits as uſual at the feet of Ophelia, within good view of the King, and watches him narrowly while in the background the players play their tragedy. Mr. Irving lolls upon a wild-beaſt ſkin, and toys with it, and yawns a little while the players are mouthing what is not much to his purpoſe. His attention is more fixed as the application draws near, and excitement grows on him as the thing proceeds "Gonzago is the Duke's name; his wife Baptiſta you ſhall ſee anon: 'tis a knaviſh piece of work"—he is watching almoſt too eagerly to be cloſely keen—"but what o' that? Your Maſteſty and we that have free ſouls, it touches us not"—does it, though? he is aſking by his eyes—"let the galled jade wince: our withers are unwrung." And he waits again for a moment. Then, and now no longer explaining and no longer with civil though eager reaſſurance, the actor, crawling unawares in his excitement away from Ophelia and towards the throne, points at the King, and hisſes out like an accuſation, "He poiſons him in the garden for'state. . . . You ſhall ſee anon how the murderer gets the love of Gonzago's wife." Whereat the King riſes, and it is not ſo much by his riſing, nor by Ophelia's word of ſurpriſe, as by the actor's ſeething excitement, that you perceive the enterpriſe has ſucceeded. The gradual growth of this excitement, now ſubtly checked, now varied by a word of reaſſurance or commentary—"the ſtory is extant, and writ in choice Italian"—and now over-maſtering his will, ſo that he leaps in momentary wildneſs, when the King has gone—all this told ſo plainly upon the audience that it forgot to cheer. It hardly knew its own mind for a minute, as to any expreſſion of approval. But when ſomebody began to applaud, the contagion ſpread. Clapping of hands got louder and louder, but the audience was not content. It roſe to its feet and fairly ſatiſfied itſelf at laſt with a great roar in recognition of this power. Of courſe it was a friendly audience, but genuinely moved—and juſtly.

Marked then not only by abſence of exaggeration wherever exaggeration is moſt common, but by one legitimate diſplay of intensity the like of which I have never witneſſed, Mr. Irving's *Hamlet* commends itſelf to the thoughtful by the thought he has himſelf expended on it—thought ſo various, and with a reſult ſo rich, that you cannot claſs his *Hamlet* as embodying this or that man's view alone, as purpoſely like or purpoſely unlike any other that may have been imagined by Engliſh or German critic, or realiſed by Engliſh or French actor, from Kemble to Fechter. Mr. Irving has not taken up the acting of *Hamlet* as a hurried attempt, to be juſtified, as beſt it might, by a ſtray exhibition of genius. He has worked at its preparation with the utmoſt diligence, and there is not one reading of a ſingle paſſage which is without its own intelligent purpoſe. Let us come to details, and begin early. He lets you ſee that in his mind there is ſome ſenſe of the dif-

ference in rank as well as the more obvious difference in intimacy, in the very pronunciation of the two names, "Horatio"—"Marcellus." He makes his firſt long addreſs to the *Ghost* with courage and earneſt entreaty, but a moment after—when there has been time for Horatio to ſpeak, and to obſerve cloſely the manner of its "beckoning"—*Hamlet* is loſt in the wonder of the apparition. He ſays "I'll follow thee" in the tones of one who is under a ſpell, and this paſſive fascination only gives way to active and conſcious will when his companions ſeek to keep him. Their hold of him awakes him, and in his "Unhand me, gentlemen!" there is a new-born determination. But Mr. Irving ſoon, and rightly, drops the determined air. He remembers, I ſuppoſe, what Goethe declared to be the purpoſe of the play—"to repreſent the effects of a great action laid upon a ſoul unfit for the performance of it." *Hamlet* is no ſooner fully reſolute than he begins again to be irresolute. The cry of his death has been in fact the cry of his life—"Had I but time!"

There is a remembrance of his fancy for Ophelia in his vow to the *Ghost*. You ſee it in the new *Hamlet*'s eyes when he declares that the *Ghost*'s commandment of vengeance—

"all alone ſhall live . . .
Unmixed with baſer matter."

And yet Mr. Irving repreſents the feeling for Ophelia as very genuine and deep. There is a new ſadneſs in his "Get thee to a nunnery," and throughout his whole ſcene with Ophelia, though there is nothing to imply that his care for her had been a quite abſorbing paſſion, yet there is more earneſtneſs than accords with Wilhelm Meiſter's opinion that the love for Ophelia was but the "ſtill preſentiment of ſweet wants."

That *Hamlet* was naturally as contemplative as Jacques, though not ſo bitter, is conveyed by Mr. Irving in his firſt entrance. His humour, Goethe ſays, was of the mind more than of the heart. He could jeſt like another, but was no more a buffoon than Rabelais was. And ſo, with Mr. Irving, the ſenſe at firſt of hiſ ſelf-queſtioning and all-queſtioning temperament, and then of the particular and accidental problems which this always problem-haunted nature is born to ſolve, is never loſt. His abſtraction is always with him, though not always upon the ſurface of him. He jeſts lightly with the players—he can talk of the weather with Oſric—he talks of it as naturally as any dull Cockney of to-day. But below his lightneſs there is always this abſtraction, and it is moſt viſible when he is moſt at home. That is a delicate touch of the actor's which makes him when Horatio is offended with his "wild and whirling words" ſay, with an indifference too obvious to be permitted ſave in the preſence only of hiſ moſt choſen intimate, "I'm ſorry they offend you." It muſt be quite clear to Horatio that he doesn't care a ſtraw about it. His thoughts are not in the chance phrase of regret. But before anybody elſe he would have veiled their abſence with a more careful civility of manner.

As in Mr. Irving's reading of the words "unmixed with baſer matter," there is diſtinctly ſeen to be a reference to hiſ own thought for Ophelia, ſo in hiſ paſſage of praſe to Horatio—at the moment at which he wanders from perſonal praſe to general praſe of thoſe

"Whoſe blood and judgment are ſo well commingled
That they are not a pipe for fortune's finger
To ſound what ſtop ſhe pleaſe—"

there is diſtinctly ſeen to be a reference to himſelf—a keen and undeceptive acknowledgment of hiſ own vacillation, and not another's. But one might go on for a long while, inſtancing ſubtleties of expreſſion which are the fruit only of the moſt painstaking ſearch—ſubtleties which, when they are guided, as they are guided here, by ſagacity, and not ingeniouſly tortured out of things which are quite plain, make a performance what a Shaksperian performance ought to be—more

luminous than dazzling; though this performance is at one point very dazzling indeed.

Each one for himself will notice little points which seem to him amiss. The actor did not convey as much to me as I should have liked, when, brushing the arras aside, he found it was Polonius dead, and not the King. Again, he seemed rather needlessly enraged with Rosen-crantz and Guildenstern for their implied supposition that while they could not play upon the recorders, they could know his "stops," and pluck out the heart of his mystery. And, to name a smaller point, he made too frequent use of the same spot on the same pillar of the palace; twice going up to lean on it as if it were made, above all other pillars, to be leant against (which indeed it is, if, as I fear, in actor's slang, it is the only "practicable" one), and once going to that very same spot to press his tables against it, while he writes upon them.

As to the mere delivery of Shakspeare's words,—apart from action and from facial expression—Mr. Irving's mannerism is far less noticeable than of yore. While light, indifferent, and colloquial with the light things—though always with a strange preoccupation—the deeper things are so said that you are profoundly satisfied; and remember, when it is a question of the deeper things of *Hamlet* no one is likely to be satisfied at all with ease. In praise of this delivery, we may single out one passage, given with special profundity of meaning. He is anticipating death, and it is impossible to give a greater pregnancy and depth to any words than Mr. Irving gives to these: "If it be now, 'tis not to come; if it be not to come, it will be now; if it be not now, yet it will come: *the readiness is all*." Here is a passage of which Polonius or the like of him would only too easily have "cracked the wind," but Mr. Irving delivers it with the natural air of slow but spontaneous thought. In this wise he may realise the ideal *Hamlet* of Hazlitt—a *Hamlet* who should "think aloud."

The thing best done, next after Mr. Irving's *Hamlet*, is the Polonius of Mr. Chippendale: a very excellent study of that wholly Shaksperian compound of imbecility and experience. And, next to that, comes I suppose the rendering of the Ghost by Mr. Mead, who knows how to vary, only within the proper limits, the utterance of the perturbed spirit. Mr. Conway is a sprightly and foppish and pleasant young Oeric—the character is generally assigned to weaker hands than his. Mr. G. Neville is Horatio, and is careful, with a touch of commonplaceness. Mr. E. Leathes is Laertes. His speech is good and his appearance good, and he may acquire greater variety of action and facial expression. The King is discreetly played by Mr. T. Swinbourne—a sound, not brilliant actor, with whose bearing and delivery, fault cannot reasonably be found. The first Gravedigger—a part which no comedian, however eminent, has been heard, I believe, to refuse—is played by Mr. Compton, who has known his business any time these thirty years, and cannot astonish us in this. The sententiousness of the clown suits his mannerism, but the Gravedigger's part is nevertheless better when read than listened to—the grim jester appears so late in the play that it is permissible by that time to be impatient for the end.

Miss Isabel Bateman represents Ophelia in a theatre which has seen the best Ophelia of modern times. Miss Bateman is an actress whose work deserves to be considered respectfully, as it is always intelligent and earnest. Her mad-scenes are acted with some power, if her earlier scenes are acted with little poetry. Not but that she looks well in the earlier scenes, besides. It might perhaps be a pleasant Gretchen followed by Faust in the street; but when she speaks, moves, listens, it does not seem to be with Ophelia's sensitiveness, or with her flower-like simplicity. The Queen is played by Miss Pouncefort, who represents her as more sinned against than sinning—represents her as weak, sensuous, affectionate. In

her fright, she is not very natural, though she is very loud. "The lady doth protest too much, methinks."

But it is for Mr. Irving's *Hamlet*—for that, and nothing else—that the audience of last Saturday went to the Lyceum, and an impression of Mr. Irving's *Hamlet* has been perhaps sufficiently analysed above. It may be summarised here, in a last word, by saying that his interpretation, notwithstanding a few errors, is vigorous, graceful, thoughtful, and sagacious beyond contemporary experience. It is a picture touched not seldom by the light of undeniable genius.

FREDERICK WEDMORE.

Green Old Age—now played at the Vaudeville after the comedy—is a farce interspersed with songs. It is the kind of thing our grandfathers used to like, in the dark days before burlesque and the cancan; and Mr. Reece has done his part to make us like it again. It is a pleasant little trifle: easy to see, impossible to criticise. We meet two gentlemen who appear to have been married under circumstances like to Sir Peter Teazle's. It is now some time ago that their brides made them the happiest of men, and they have been the most miserable dogs ever since. They lost all comfort in life before their friends had done wishing them joy, and when we meet them they are a prey to jealousy and suspicion—undignified Othellos of the *bourgeoisie*; forced, so that they may satisfy themselves and be wretched, to assume the characters of two old pensioners, respectively of Greenwich and of Chelsea, by which means they will watch, unrecognised, the movements of their wives. It is difficult for them to play their parts when each has nothing to do but to talk characteristically to the other, so that the other may be deceived. The sham old soldier hardly knows, even by the aid of a book, whether 'tis usual to plant a bastion on a demi-lune or a demi-lune on a bastion. The sham old sailor can't tell you when he fought at Trafalgar, but retires upon general assertions as to his "green old age," and is great at beginning anecdotes which he has no reasonable hope of finishing. Each man recognises the disguise of the other, but each believes himself unrecognised. The difficulty waxes greater when the young wives appear, punctual to their *rendez-vous* with two young men, who later on prove to be their long-absent brothers. But in the interval there is so much that is inexplicable and unsatisfactory, that one of the heroes is well nigh justified in deducing from his own experience that marriage is "an insane desire to pay for somebody else's board and lodging," and though each hero is delighted at the ludicrous perplexities of his comrade, each has to suffer keenly for himself. Of course it is all cleared up in the end—the heroes are appeased and the heroines forgiven. It is a merit of the piece that it affords to Mr. James and Mr. Thorne many situations at which the playgoer must laugh. The excellent dolorous humour of the one and the excellent crabbed humour of the other, find as fair a field for their display as anything which is beyond the limits of comedy can possibly afford them. There are no other parts of importance in the piece, though Miss Roselle—a bright and vigorous actress of comedy—appears in it. So does Miss K. Bishop, but she again has little to do but to wear a pretty gown becomingly. There is some old music that is quaint and telling, and some new, by Mr. Clay.

RICHARD THE THIRD is the part fixed upon by many of Mr. Irving's admirers for him to play next, but it will under any circumstances be some time before the excitement of last Saturday at the Lyceum is renewed.

WE hear that it is now exceedingly doubtful whether Mr. and Mrs. Kendal will go to the Prince of Wales's Theatre after Christmas. Another London engagement is spoken of for them.

MR. HENRY J. BYRON's latest contribution to stage literature—*Oil and Vinegar* by name—was produced at the Gaiety on Wednesday night; but we defer a notice of it until next week. It was well received.

MR. H. S. LEIGH's version of *Le Roi Carotte*—Sardou's first spectacular piece—was revived at the Alhambra Theatre, early in the week. The fun of the piece rests with Messrs. Paulton and Worboys—two low comedians of an approved type. The singing is done chiefly by Miss Lennox Grey and Miss Rose Bell.

THE ever popular *Tricocoe et Cacolet* has been revived at the Palais Royal.

A WHOLE page of the Paris *Figaro* is absorbed by the sensational announcement of the last twelve representations of *Orphée aux Enfers*.

Giroflé-Girofla is just about to be played for the first time in Paris. The Théâtre de la Renaissance will there be its home.

Madame l'Archiduc—Jacques Offenbach's new piece—has been successfully produced at the Théâtre des Bouffes, with M^{me}. Judic in the principal part.

M^{lle}. ROUSSEIL, a tragic actress whom her admirers, and those especially who are weary of Favart, declare should be at the Théâtre Français, has to put up with the little Théâtre de Cluny as a substitute. She is engaged there from March 1, owing to a recent success of hers; but she pays a flying visit to the Odéon before then, being specially retained for a long piece entitled *Philippe II*. Hitherto her greatest success has been in *L'Article 47*—that dreary play of Adolphe Belot's in which M^{me}. Pasca appeared before a London audience last season at the Princess's—and her part in this will probably remain the sort of part to suit best M^{lle}. Rousseil, who with some undoubted talent is too much lacking in such personal distinction of voice and manner as is needed to reach eminence in the high comedy or classic tragedy of the Rue Richelieu.

THE *Demi-Monde* of Dumas has at last been performed at the Théâtre Français, before an audience which was cold at the beginning, as all audiences are which come to compare the effect of a well-known piece played by a set of actors to whom it is new with the effect produced by its original interpreters. The success of the comedy was nevertheless very marked, though—as it is now no longer a question of its literary merit—it may be said that the success was attained somewhat unexpectedly by M^{lle}. Emilie Broisat, who is herself, like the piece, a *débutante* at the Français. She came to the Français from the Odéon. Her part—that of Marcelle—is the only one that is really sympathetic. It was represented with feeling and art. But the reason for the production of the *Demi-Monde* at the Français at this particular moment was that M^{lle}. Croizette—the *bizarre* and notorious heroine of the *Sphinx*—might have a good part. She has but partially succeeded. She has not done more than efface the souvenir of Pasca at the Gymnase: perhaps she has not done that with everybody, and certainly she has not effaced the memory of Rose Chéri—the first exponent of the character. In reality, says one of the soundest of her critics, "La baronne d'Ange est une princesse, née dans une loge de portier. Elle doit avoir assez de distinction naturelle pour justifier ses aspirations, pour excuser l'homme qui veut lui donner son nom. Ce n'est pas que M^{lle}. Croizette soit commune; non, assurément. On n'est point vulgaire avec ce tempérament, avec cette beauté bizarre et attirante. Mais c'est la beauté d'une bohémienne, qui séduit plus par son étrangeté que par son élégance. Il y a dans la voix et dans les allures quelque chose de prime-sautier et de sauvage. Ajouterai-je que M^{lle}. Croizette n'est encore, sur bien des points, qu'une écolière; qu'elle cherche à couvrir l'imperfection

de l'ensemble par deux ou trois coups d'audace, comme a été celui de son empoisonnement dans le *Sphinx*; mais que ces excentricités, excusables dans un mélodrame romanesque, jurent avec le tissu ferme et serré du *Demi-Monde*." Delaunay and Got were successful, as might have been predicted. Mdlle. Tholer failed, as might also have been predicted. Mdlle. Natalie did not perhaps realise that "remnant of good breeding" which the piece requires of her. But on the whole the interpretation was satisfactory, and the permanent place of the *Demi-Monde* in the repertory of the theatre is assured. Shall we ever be permitted to see this work of art in London?

MUSIC.

DR. HANS VON BÜLOW'S RECITAL.

THE announcement that Dr. Hans von Bülow would give a recital at St. James's Hall last Saturday afternoon was sufficient to fill the great hall to the very doors. No doubt the name of the great pianist was sufficient attraction for a large number of those who came together; but even greater interest was roused by the very unusual character of the programme. A recital consisting exclusively of Beethoven's music is in itself no novelty. Mr. Charles Hallé has on more than one occasion given a series of performances at which nothing but this composer's pianoforte sonatas was brought forward; but a programme containing only three pieces, and yet occupying an hour and three-quarters, is perhaps unexampled. These three pieces were: (1) the "Sonata Pathétique;" (2) the grand Sonata in B flat, Op. 106; and (3) the "Thirty-three Variations on a Waltz by Diabelli," Op. 120. If a player of such unlimited resources as Dr. Bülow, to whom every class of music seems equally familiar, can be said to have a speciality, it is probably his rendering of Beethoven's later pianoforte works; and it was doubtless the announcement that the two greatest, most elaborate, most difficult (and consequently most seldom heard) of these would both be included in the programme, which brought together such an assemblage of musicians as is only to be seen on occasions of exceptional artistic interest.

It is needless to dwell on a work so well known as the "Pathétique," further than to say that it was probably brought forward to enable the hearers to compare its composer's starting-point with the ultimate goal which he attained. The difference between the Beethoven of 1799 (the date of the publication of this sonata), and the Beethoven of 1818 (Op. 106), or 1823 (Op. 120), is indeed wonderful. No parallel instance of development of genius is to be found in music. In Handel's earliest extant works—those composed at Hamburg in 1704 and at Rome in 1707—the style of the *Messiah* and *Samson* is completely foreshadowed. So, too, to a greater or less extent with other composers, such as Bach, Mozart, or Mendelssohn. But the compositions of Beethoven's youth give not even a glimpse of what Von Lenz calls the "apocalyptic abysses" of his later works, such as the sublime *adagio* of the B flat sonata, or the "sacerdotal solemnity" or "oracular mystery" (to quote Dr. Bülow himself), of such variations as Nos. 14 and 20, of the "Thirty-Three." It is virtually a new Beethoven that we meet with here. He opens in these colossal creations a hitherto untrodden path in music; in them he carries the art to the furthest development as yet attained. On this road others, such as Schumann and Brahms, have followed him, but no one has yet passed him. There can be no finality in art: and therefore it is impossible to say that hereafter he may not be surpassed, even as he surpassed Mozart; but at present at least there are no indications of such an advance, and his later sonatas, &c., are (from an artistic and aesthetic, though not from a merely technical point of view) the "ultima Thule" of pianoforte music.

Of all the later sonatas, that in B flat is the largest in extent and the grandest in its contents. Von Lenz calls it "a pianoforte Chimborazo, with all other existing sonatas as its terraces—the apotheosis of the piano as a solo instrument." It towers above other sonatas just as the Choral Symphony surpasses all other symphonies. The difficulties it presents to the pianist are such that none but a virtuoso of the first rank can touch it. Beethoven himself said to his publisher, Arturia, concerning it, "There you have a sonata which will create pianists, and which in fifty years' time will be played." At the time of its appearance no one, not even Ries, Beethoven's favourite pupil, would venture to produce it in public. The credit of its first performance in Germany is due to Mortier de Fontaine; in this country it was first played by Mdlle. Arabella Goddard. Mr. Hallé has also several times performed it at his Beethoven recitals; and Dr. Bülow introduced it at St. James's Hall last season. Like all highly emotional artists, Dr. Bülow is an unequal player; and it was therefore just an open question whether he would happen to be "in his best form" on Saturday. All doubts on this point were very soon dispelled. Never, it may safely be said, has he played more superbly than on this occasion. The symphonic dignity of the first allegro, the fairy playfulness of the scherzo, the deep pathos of the *adagio*, and the contrapuntal elaborations of the final fugue received from his hands such an interpretation as will not soon be forgotten by those who were present. Even more marvellous, if possible, was the great pianist's performance of the "Thirty-three Variations," a work which we believe he was the first ever to play in public. The history of these Variations is very curious. Diabelli, the music publisher, conceived the idea of getting fifty different composers to write one variation each on a waltz of his composition, and of publishing the collection under the title of "Vaterländischer Künstlerverein." Among those to whom he applied was Beethoven, who, instead of one variation, sent him thirty-three! Any analysis or description of this prodigious work is impossible in our present limits: to those who desire to gain a thorough insight into its meaning, we recommend the study of Dr. Bülow's masterly annotations, in his edition of Beethoven, published by Cotta, of Stuttgart. It may be mentioned in passing, for the sake of those who may be unacquainted with the fact, that Dr. Bülow is, if possible, even greater as a critic and editor than as a pianist; and the edition just spoken of is one of those monumental works without a knowledge of which a player's education can hardly be considered complete. The performance of the Variations was, as already remarked, truly marvellous. Not only was the technical accuracy unimpeachable, but the "reading," the intelligence, and the feeling pervading the whole were simply perfect. It was not Bülow: it was Beethoven himself. It is to be hoped that the good Doctor will repeat the Variations at one of the Monday Popular Concerts, for the sake of the large number of amateurs who were unable to hear him on Saturday.

It only remains to add that the whole programme was played, according to Dr. Bülow's custom, from memory. The second recital takes place this afternoon. EBENEZER PROUT.

THE first meeting of the Musical Association was held on Monday, November 2, at the Beethoven rooms. There was a large attendance of members. After the preliminary business meeting (Mr. Hullah in the chair), the reading of papers began at 5 P.M. (Mr. George Macfarren in the chair). Dr. W. H. Stone read a paper, "On Extending the Compass and Increasing the Tone of Stringed Instruments." After a few remarks on the importance of the formation of the Association, as a step to a closer alliance between the scientific and technical departments of Music, Dr. Stone said that he claimed to have already succeeded in

effecting an extension of compass in the bass of wind instruments, which had come into general use; and he had for some time been endeavouring to effect a similar extension in the case of strings. The difficulty with the strings was, that they must not be thickened or lengthened; the thickening introduced transverse (torsion) vibrations, which cause inharmonious tones; and the lengthening rendered performance difficult. The method employed was to increase the specific gravity of the strings by making them of gut wound with heavy copper wire. The desirability of the extension of compass is attested by the use made of notes down to CCC, and even lower, by Beethoven, Mendelssohn, Onslow, Gounod, &c. A movement of a quintet of Onslow's was performed, in which the double bass is written, and was played, down to CCC. Improvements have also been effected in the box of stringed instruments by Dr. Stone and Mr. Meeson; these are registered. Light bars of wood are so placed as to afford support to the frame with little additional material. They will make a bad fiddle into a good one, and enable the double bass to support the resonance of the new deep notes. The opinion was generally expressed that the communication offered an important means of avoiding certain mutilations in the performance of the works of the great masters.

Mr. R. H. M. Bosanquet then read a paper on "Temperament, or the Division of the Octave." The most important subjects of the theory were "regular systems," in which the notes form a uniform series of fifths, and "regular cyclical systems," in which the octave was divided into equal intervals. The position of Helmholtz was brought forward, that in systems of approximately perfect fifths a separate notation is required to indicate position with reference to the circle of fifths; the defect of Helmholtz's own notation was pointed out (it is not suitable for written music); and a notation founded on similar principles, but capable of use in written music, was explained. A sheet of music in which the notation was used was handed round, and the use of the notation was further shown by the discussion, with its assistance, of a scale for the key of F given by Mersenne, and of the enharmonic organ of Gen. Thompson. The principle of "symmetrical arrangement" was illustrated by a diagram of the notes in the last-mentioned instrument. If equal temperament notes are arranged in order of the scale in a horizontal line, and the "intervals of departure" from equal temperament positions set off at right angles, sharp departures upwards and flat downwards, we shall have a *symmetrical arrangement*. This is the principle of a key-board which has been constructed, in which the forms of execution of passages are the same in all keys. The paper concluded with certain theories on the regular cyclical systems formed by dividing the octave into any number of equal intervals.

In speaking of last Saturday's concert at the Crystal Palace, the place of honour should be given to a new member of the renowned orchestra, Mr. Clinton, who made his first appearance as a soloist on that occasion, in Weber's Second Concerto for the Clarinet. This instrument was a special favourite with the composer of *Der Freischütz*, who enriched its *répertoire* with no fewer than six important works. Of these the best known, as well as the finest, is the Sonata for Piano and Clarinet, which has been frequently heard at the Monday Popular Concerts. The concerto played on Saturday, which is in the key of E flat, is distinguished by Weber's romantic flow of melody; and the peculiarities of the solo instrument are treated with an intimate knowledge of their effects. Mr. Clinton had no easy task in coming forward as the successor to so distinguished a performer and so genuine an artist as the late Mr. Papé; and it is no more than justice to him to say that his first appearance was a complete success. His tone is not only of very fine quality, but remark-

ably pure and even; and his facile and perfect execution of the most difficult passages showed him to be a virtuoso of the first rank. It cannot be said at present that in breadth of style and depth of expression he equals his predecessor; but he is still a young man, and evidently an intelligent one. We understand, too, that until he joined the Crystal Palace band he had had but little experience in classical music; and there is therefore every reason to believe that constant playing in association with such first-class artists as the members of that orchestra will soon supply what little is still lacking for an artistically perfect performance. Mr. Manns may be congratulated on a valuable addition to the ranks of his instrumentalists. The most interesting novelty of the concert was Brahms's arrangement for orchestra of three of his "Hungarian Dances." These works were originally written as pianoforte duets, and are also familiar to musicians in the arrangement by Herr Joachim for piano and violin. The composer's orchestration of these dances is, as might be expected by those familiar with his scores, most ingenious and interesting. Especially effective is the use of the wind instruments in the second number, with a delicious oboe solo, exquisitely played by M. Dubruq. The third of the dances is, in its new dress, inferior to the other two; but all three are very pleasing, and will doubtless be heard again. The symphony was the first (in the English edition) of the "Twelve Grand," which Haydn wrote for Salomon during his visits to England in 1791, 1792, and 1794, and which are usually known as the "Salomon Set." Though not one of the finest, it is very melodious and pleasing, and fully deserved reviving on this occasion. The overtures were Rossini's *Siege of Corinth*, and Mendelssohn's *Midsummer Night's Dream*. The vocal music was contributed by M^{me}. Sinico and Mr. Edward Lloyd. This afternoon Mendelssohn's 95th Psalm, a work too seldom performed, will be produced for the first time at these concerts.

THE Royal Albert Hall Concerts, the prospectus of which was recently noticed in these columns, commence this evening. There will certainly be no lack this winter of good music in the metropolis. It is only to be wished that the Albert Hall could be transported bodily into some more convenient locality than South Kensington. The difficulty of getting home at night will, it is to be feared, deter many who would otherwise be glad to avail themselves of the opportunity of hearing so much new music as appears likely to be brought forward at these concerts.

THE *Débats* of the 1st inst. contains a long article from the pen of M. Reyer, on the newest prize-composition at the Académie des Beaux-Arts. It is a "scène lyrique" entitled *Acis et Galatée*, composed by M. Léon Elrhart, a young man hardly twenty years of age, who is a pupil of M. Henri Reber. M. Reyer speaks of the music as showing considerable promise.

THE celebrated violinist F. Laub is lying seriously ill at Carlsbad with an affection of the lungs.

M. DAVIDOFF, the great Russian violoncellist, has resigned his post in the orchestra of the Royal Theatre in St. Petersburg, to become director of a Russian railway company. He still retains his engagement as professor in the Conservatorium.

THE death is announced at Mainz, on October 26, of Peter Cornelius, a composer of vocal music who enjoyed a great reputation in Germany; who, besides being a distinguished musician, was also a highly educated man, being acquainted with no fewer than seven languages.

KIEL's new oratorio *Christus* is to be performed by the Riedel'sche Verein in the Thomaskirche, Leipzig, on the 20th inst.

THE *Roma* announces that a Neapolitan has invented a new instrument, which he calls the

Pianografo. It is so arranged that, as the player strikes the keys, the notes inscribe themselves upon a piece of paper—an invaluable invention for the composer, who has no longer to depend on his memory to record his compositions. The Institute of Arts at Milan, having appointed a commission to examine and try the instrument, have conferred a medal upon the author.

THE Cologne papers write in glowing terms of the unprecedented success of August Wilhelmj's performances at the first of the Gürzenich Concerts at Cologne, which are under the direction of Dr. Ferdinand Hiller. Victor August Wilhelmj, who was born in 1845 at Usingen, in the old Duchy of Nassau, where his father held an influential post in the local law courts, received his education at Wiesbaden. His extraordinary musical talent was first recognised by Liszt, through whose personal intercession the elder Wilhelmj was induced to give his consent to his son's adoption of music as a profession, and through him also Ferdinand David of Leipzig was persuaded to receive August Wilhelmj into his house, and also to undertake the charge of his musical training. In 1865 the young violinist made his *début* in Holland, and from that time his career has been one uninterrupted course of brilliant successes. According to the testimony of old musical critics, no one has ever yet produced such magical effects with bow and strings as Wilhelmj, whose lithe and slender fingers seem to be endowed with an independent vitality, and whose mastery over the technique of his art is as perfect as his musical genius is exceptional.

POSTSCRIPT.

A GREEK inscription has recently been discovered on the buried side of one of the flags used in the flooring of the Sakhra at Jerusalem. Copies of it have been sent to the office of the Palestine Exploration Fund, both by M. Clermont-Ganneau and by Lieutenant Conder. The following is the text, with the short commentary furnished by M. Ganneau:—

ΚΟΜΕΡΚΙΑΡΙΟΣ ΑΝΕΥΙΟΝΑΡΕΟΒΙ . .
ΟΝΥΣ . . . ΟΝ ΕΝΘΑ ΚΑΤΑ ΚΙΤΕ . . ΟΑ . .
.. ΣΚΟΝΕΥΣΕΤΕ ΥΠΕΡΑΥΤΟΥ Α

H
ΠΟ ΤΗΣ ΟΞΙΑΣ ΜΝΗΜΗΣ ΜΑΕΚΕΜΒ . .
+ ΙΝΑ Α ΕΤΟΥΣ ΠΑ+
+

"Comerciarius, cousin of Arcob (indos?) . . of the . . lies here, the . . Pray for him . . of holy memory . . in the month of December . . + Indiction I. year 104. +.

"About half of the inscription, that on the left, appears to be wanting. Comerciarius is put for *καμπεριδριος*, an official title under the Byzantine Empire; the proper name Areobindos is nearly certain, and is that of a historic family which played an important part under Anastasius and Justinian: several persons of this name were invested with important functions, and that of our inscription would be one of them, since it was thought proper to mention his relationship with the object of the inscription."

It seems that the letters which precede *ἐνθα* *κατακτε* (for *κατακτεται*) belong to the genitive plural in -ων, pointing out, perhaps, the titles of Areobindos: the same observation applies to the first word of the third line, perhaps *ὁ ἀνὸ* . . . The imperative *σέβετε* shows the carver's imperfect knowledge of Greek.

The day of the month of December was probably indicated. The grave question is that of the date: according to what era is the year 104 calculated? If, as one is tempted at first to believe, it is the era of Diocletian and the martyrs, this date would correspond to the year of our Lord 388, according to the *Art de Vérifier les Dates*. The number of the indiction agrees perfectly in this case. Nevertheless, the debased forms of the orthography and the appearance of the characters would lead us to admit an epoch

somewhat earlier; but we know how little these orthographic and palaeographic rules are applicable in Palestine. If this date be exact, we are brought to the time of Theodosius.

M. Ganneau thinks he has possibly obtained some clue to the mysterious *Ἀλκίος* of the Gezer inscription. He writes:—

"*A propos* of the Alkios of the bilingual texts of Gezer, I have lit upon a curious coincidence. Some years ago a sarcophagus was discovered at Lydda with a Greek inscription, of which Major Wilson gives a part only. I myself found the commencement about four years since. It mentions a certain *Pyrinoun*, surnamed Malthakes, grandson of *Alkios*, son of Simon, (son of) Gobar. The two names of Alkios being identical, perhaps they are those of the same personage! In fact, between the date of the sarcophagus, which probably belongs to the Herodian period, and that of *Alkios*, there are two generations, which brings us to the time of the Maccabees, at which I place the Gezer inscription. In this case, our Alkios, son of Simon, Governor (?) of Gezer, would have this *Pyrinoun*, who was buried at Lydda, for his grandson.

"If the tomb which I opened on my last excursion is a family sepulchre, which everything leads me to believe it to be, it would result that our Alkios of Gezer was a native of Lydda. We may remark the resemblance between the Greek *Ἀλκίος* and the Hebrew *Hilkiah*."

In the same letter M. Ganneau informs the committee that he has found no fewer than twenty inscriptions, all hitherto unpublished, at Gaza. They are Christian, and not earlier than the sixth century. He says, however, that they will serve, among other things, to mark the special era of Gaza.

THE industry of forgeries is still being carried on with activity at Jerusalem. M. Ganneau speaks of a "grande plaque" of white marble which was brought to him, having engraved upon it "*très soigneusement et très habilement*," an enlarged reproduction of a shekel of the year 1!

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